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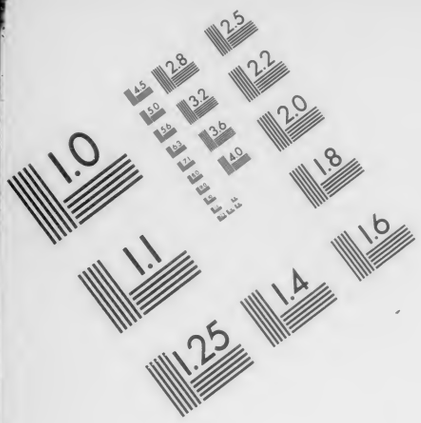
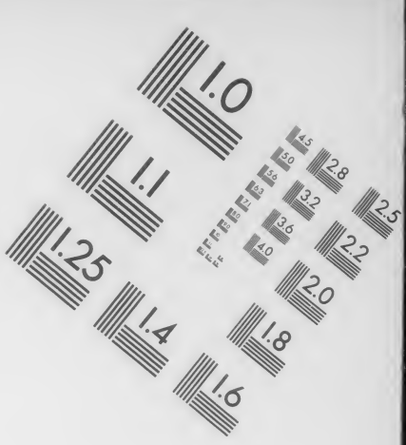

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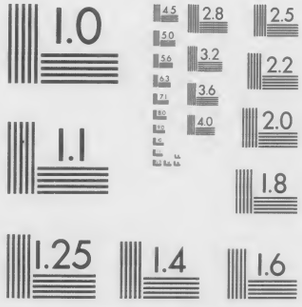
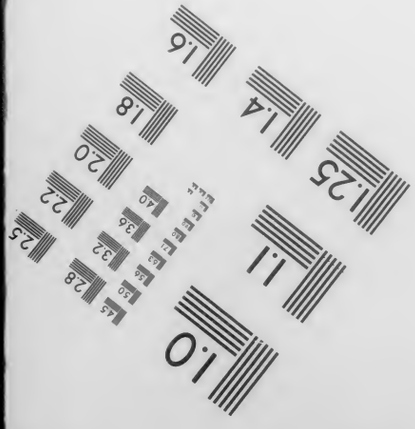
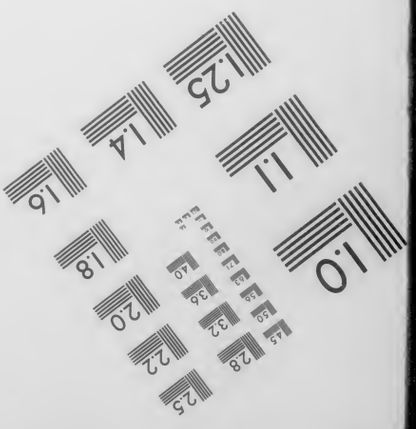

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SELECT EPIGRAMS OF MARTIAL

SPECTACULORUM LIBER AND BOOKS I–VI

EDITED FROM THE TEXT OF PROFESSOR LINDSAY

BY

R. T. BRIDGE, M.A. AND E. D. C. LAKE, M.A.

ASSISTANT-MASTERS AT CHARTERHOUSE

OXFORD

AT THE CLARENDON PRESS

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PREFACE

This edition of selected epigrams from the first six books of Martial is intended for the use of upper forms in schools. There are two reasons why Martial should be read in these forms. In the first place, his epigrams belong to a distinct species of literature, characteristically Roman both in form and matter. Secondly, Martial throws a valuable and instructive light on the social life of Rome in the first century of our era. If these are the two reasons why boys still at school should read Martial, yet it is probably true that they should read him rapidly and without the rigid attention to detail which is necessary in studying the best classical writers. It has been our aim, therefore, to keep our notes concise, and not to fill the place of the dictionary and the atlas, but, as far as possible, to make clear the thought and point of each epigram. With this end in view a short abstract of the meaning is prefixed to the notes on each poem, but few attempts have been made to supply ready-made translation.

In the Introduction has been added a connected account of certain features of Roman life which are constantly referred to in the epigrams; this seemed better than writing short and scattered notes on the passages concerned. We have also given a biographical index of some of the proper names occurring in the text, and we hope that our general index may be of use in finding references in the poet to the many features of Roman life on which he touches.

The text is that of Professor W. M. Lindsay, published in the Oxford Classical Texts, and we are indebted to him for

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kindly looking over our brief sketch of the MSS. In the Notes we are under obligation on every page to the great edition of Friedländer, which combines wonderful thoroughness with an invariable appreciation of what is relevant. We also wish to acknowledge the help received from various friends, above all from Mr. H. E. Butler, Fellow of New College, Oxford, who has read our proofs and made many valuable suggestions.

R. T. B.
E. D. C. L.

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INTRODUCTION

LIFE OF MARTIAL

MARCUS VALERIUS MARTIALIS was born at Bilbilis, a centre of iron and gold-mining in Spain. The exact year of his birth is unknown, but it was on March 1 in one of the years 38 to 41 A.D.[1] His parents had him well educated in the province,[2] but a young man of talent was sure to be drawn to Rome, and to Rome Martial went in about his 25th year.[3] Here he assumed the position of a client, and naturally attached himself to the great Spanish family of the Senecas. While the Senecas were still powerful Martial's lot was no doubt easy enough. But with the fall of this house in the Pisonian conspiracy of 65, soon after his arrival in Rome, Martial had to enter other service, and this he found much more irksome. He is perpetually dwelling on the hardships and indignities which ordinary clientship involved. But he never exerted himself to obtain an independent position by the practice of a profession, though urged by his fellow-countryman Quintilian to do so.[4] His patrons he repaid by writing complimentary poems in their honour.

Martial first came into connexion with the imperial circle in the year 80 A.D., by publishing a small book of poems, the *Spectaculorum Liber*, to celebrate the consecration of the Flavian amphitheatre. But while Titus probably gave him the *ius trium liberorum*,[5] he did not receive much from the imperial bounty, although under Domitian he was never weary of extolling the merits of the Emperor and the imperial freedmen. The Emperor read his poems with

[1] His tenth book, of which the poems were written in the years 95 to 98, contains one (xxiv.) written on his fifty-seventh birthday.

[2] IX. lxxiii. 7 'at me litterulas stulti docuere parentes.'

[3] X. ciii. 7 (written in 98) 'quattuor accessit tricesima messibus aestas, | ut sine me Cereri rustica liba datis.'

[4] II. xc.

[5] IX. xcvii. 5 'tribuit quod Caesar uterque | ius mihi natorum' (uterque = Titus and Domitian).

pleasure, but left their writer without much material reward. Martial obtained the gift of citizenship for others,[1] but was refused a gift of money for himself.[2]

His subsequent life in Rome was uneventful. He was no doubt well-known in circles both fashionable and literary. Among his friends were Quintilian[3] and Juvenal,[4] but with Statius he seems to have quarrelled, for he never mentions him though he must have known him well.[5] If he complains of some hostile criticism, yet the general verdict of his contemporaries was favourable and his works were universally read. Although he possessed a little country estate at Nomentum and from the year 94 a house in Rome, he never seems to have been in easy financial circumstances, and no doubt the life he led was an expensive one. As a result we find him not ashamed to beg for presents,[6] and even complaining that he has been imposed on when flattery has failed to produce a return in kind.[7]

Possibly it was the financial difficulty of living at Rome that led him in 98, after his thirty-four years' stay in the capital, to return to Spain. Even for this journey Pliny presented him with a sum of money. This motive was no doubt reinforced by his disgust with the tedious duties of clientship and the consequent lack of sleep of which he complains so bitterly.[8] His position in Spain was made easy by the liberality of friends, in particular a Spanish lady, Marcella, who gave him an estate sufficient to maintain him. Here he lived in comfortable simplicity. His only grievances were a certain lack of sympathy among his fellow-countrymen and an occasional feeling of regret for the more stimu-

[1] III. xcv. 11 'quot mihi Caesareo facti sunt munere cives.'
[2] VI. x. 1 'pauca Iovem nuper cum milia forte rogarem,' &c.
[3] II. xc. 1 'Quintiliane, vagae moderator summe iuventae.'
[4] VII. xci. 1 'de nostro, facunde, tibi, Iuvenalis, agello | Saturnalicias mittimus, ecce, nuces.' It is probable, but not certain that this was Juvenal the Satirist. Cp. XII. xviii.
[5] It is clear that they moved in the same society from the fact that in many of their poems they take the same subjects and refer to the same people.
[6] VI. lxxxii. 12 'mittas, Rufe, mihi bonas lacernas.'
[7] V. xxxvi. 1 'laudatus nostro quidam, Faustine, libello | dissimulat, quasi nil debeat : inposuit.'
[8] X. lxxiv. 12 'quid concupiscam quaeris ergo? dormire.'

lating life of Rome.[1] But on the whole he lived happily until his death, which took place not later than the year 104.[2]

MARTIAL AND THE EPIGRAM

The epigram, as its name shows, was originally an inscription carved either on a tomb or on a votive offering. The term is applied by Herodotus to the famous couplet of Simonides on the graves of the Spartans who fell at Thermopylae. In the earliest times such inscriptions would be in verse, because prose had not yet become a recognized form of literary expression, and even when prose had arisen, the metrical shape was retained from its greater solemnity and convenience of recollection, the metre habitually employed being the elegiac.

By a natural extension of meaning the term was applied in Greek literature to short poems which were not in origin either epitaphs or dedications. But it was always felt that there must be a certain touch of greatness in the poem if it was to be dignified by this term. As Mr. Mackail says, 'The epigram may be described as a very short poem summing up as though in a memorial inscription what it is desired to make permanently memorable in any action or situation. It must have the compression and conciseness of a real inscription, and in proportion to the smallness of its bulk must be highly finished, evenly balanced, simple, lucid.'

It will thus be seen that the epigram, in its earlier sense, bears a different meaning to that which it has at the present day. In modern times an epigram invariably implies a point, and provided this is present, it is felt that more poetical qualities are not required, while the term, as we use it, does not imply verse at all. This change in the meaning of the term is mainly due to the influence of Martial, though something was contributed by his master, Catullus, and by epigrammatists of the same period who wrote in Greek.

Coming at a time when the fountain of poetry was not flowing

[1] XII. Epist. 8–15 'civitatis aures quibus adsueveram quaero . . . accedit his municipalium robigo dentium.'
[2] His death is referred to in Pliny, *Ep.* iii. 21, which was written not later than 104 A.D.

as freshly as in earlier times, Martial, like his contemporaries, tried to make up by point what he lacked of true poetical inspiration. He was not, indeed, without a real vein of poetry in his composition, a trait which appears when he is writing of the country or of such simple emotions as friendship and affection. But even in these cases there is invariably at the end of the poem a terse summing-up of the description which has gone before, and when he deals with the merry, heartless life about him in Rome the poetry often disappears altogether, and its place is taken by point.

It is not necessary to illustrate his power of epigram in the modern sense; it is abundantly evident on every page. But the frequency of this ornament is apt to blind us to the deeper tones which give him what claim he has to be in the same company as Virgil and Catullus. The latter poet he professedly took as his master, and we can see in some of Catullus' work the structure which is almost invariable in Martial as well as such mannerisms as ending consecutive lines with the same word, e.g. *ut mille laudem, Flacce, versibus Baias,* | *laudabo digne non satis tamen Baias.* | *Sed Martialem malo, Flacce, quam Baias* (XI. lxxx. 3).

Of the particular qualities which Martial's work possesses we may notice above all the power which he shows of painting a vivid picture rapidly. Thus he shows us a boat running easily before the breeze in the words *nec languet aequor, viva sed quies ponti* | *pictam phaselon adiuvante fert aura* (X. xxx. 12). We see the people of Rome waiting in crowds for the triumphal procession when he speaks of *ille dies quo campus et arbor et omnis* | *lucebit Latia culta fenestra nuru* (X. vi. 3). From the same power spring those concise and close-packed phrases which have in some cases become as familiar as those of Horace. *Pereunt et inputantur* he says of the hurrying hours; he reminds the over-eager schoolmaster that *aestate pueri si valent satis discunt*; to the man for whom wealth is everything, he cries *rape, congere, aufer, posside: relinquendum est*; and it would be hard to concentrate the brooding terror of Domitian's reign into fewer words than his *mane timenda libertas*, 'free speech to be regretted next morning.'

True feeling also, though not common, is occasionally to be met with in his work, and is all the more welcome from its rarity. The beautiful lines on the little slave-girl, Erotion, are well known:

mollia non rigidus caespes tegat ossa nec illi,
terra, gravis fueris: non fuit illa tibi. V. xxxiv. 9.

So, too, into the mouth of another child, whose epitaph he writes, he puts the pathetic cry *quid species, quid lingua mihi, quid profuit aetas?* (VII. xcvi. 5). We feel, also, that he draws from the heart his picture of 'that which should accompany old age',

praeteritosque dies et tutos respicit annos
nec metuit Lethes iam propioris aquas.
nulla recordanti lux est ingrata gravisque;
nulla fuit cuius non meminisse velit. X. xxiii. 3.

But unfortunately this better mood is rare, and Martial's work as a whole is spoiled by that Roman hardness to which the greater poets rose superior, and of which his grossness is only another side. As to this it was no answer to say that he was writing that Rome might read her life in his pages, *adgnoscat mores vita legatque suos*. Ugliness is always bad art, and Martial often failed as a poet from his choice of subject.

It is as a painter of contemporary life that he must for the most part be regarded, and this is his own view of himself, *hominem pagina nostra sapit*. Here he is faithful to one rule, *parcere personis, dicere de vitiis*, and he carries this out by substituting fictitious names whenever he makes an attack.

The best criticism of our author occurs in a letter of Macaulay, than whom no one had a sounder or more catholic taste in ancient literature. 'I have now gone through the first seven books of Martial, and have learned about 360 of the best lines. His merit seems to me to lie, not in wit, but in the rapid succession of vivid images. I wish he were less nauseous. He is as great a beast as Aristophanes. He is certainly a very clever, pleasant writer. Sometimes he runs Catullus himself hard. But, besides his indecency, his servility and his mendicancy disgust me. In his position,—for he was a Roman knight,—something more like self-respect would have been becoming. I make large allowance for the difference of manners; but it can never have been *comme il faut* in any age or nation for a man of note,—an accomplished man,—a man living with the great,—to be constantly asking for money, clothes, and dainties, and to pursue with volleys of abuse those who would give him nothing.'

PATRONUS—CLIENS

In the early days of the Roman Republic, the relations between the patron and the client were sanctified by feelings of personal affection and obligation, which are noticeably absent in the first century of our era. Although the motive which gave rise to the connexion was primarily, as in feudal times, the desire for a protection of personal liberty and property, which the laws of those early days were not powerful enough to ensure, the tie was invested with a sacred character, and was closely assimilated to the bond which united the members of a family.[1] But by the time of Martial both the sanctity of the relationship and the personal affection which strengthened it had disappeared. With the concentration of enormous wealth in a few hands, the number of well-to-do families had decreased, and the general mass of impoverished, but free-born Romans had largely increased. The decay of agriculture, the limited number of liberal professions which offered a livelihood, and the Roman aversion to all forms of trade and commerce as degrading, were causes which contributed to the growth of a very large class of penniless clients, who depended for their daily subsistence on the liberality of their patrons. As the number of patrons decreased, more importance came to be ascribed to the number of clients attached to the house than to the feelings which marked the association. The *clientela* became a profession; personal intimacy between the patron and his numerous clients became impossible. As was not unnatural under such circumstances, the intercourse of patron and client lost its sacred character, and assumed a purely commercial aspect. The duties of the inferior to his superior had become worthless labours, unprofitable to the patron and burdensome to the client,[2] who felt that

[1] It is worth noticing that Virgil condemns to the same punishment in Hades the man who struck his father and the patron who practised fraud upon his client (*Aen.* vi. 609). In the eyes of a Roman of the early Republic, duty to parents ranked first in importance, next the duty of a guardian to his ward, while duty towards a client came third, in priority to the duty owing to a guest or to a *cognatus* or relation by blood. On both sides there were obligations resembling those which existed between a feudal lord and his vassal.

[2] X. lxxxii. 7–8 'parce, precor, fesso vanosque remitte labores | qui tibi non prosunt et mihi, Galle, nocent.'

he was rather making himself a nuisance to his patron than fulfilling an obligation to him.[1] As a client, he was of no more value than a single unit added to a large number;[2] he was no longer his patron's friend, and was only bound to him by the money-dole[3] which formed the scanty remuneration for his unwilling services; and if he absented himself and broke the connexion, his loss would scarcely be felt.[4]

Time had not lightened the duties of a client, but rather made them more formal and exacting. The first and most important was the morning *salutatio*, attendance at which was rigorously demanded by custom, in the first or second hour of the day.[5] The client was compelled to rise early, often before day-break,[6] to put on the ceremonial dress, the white and cumbrous toga, so difficult to keep clean and tidy, to flounder through the mud of the narrow and badly laid streets, and to kick his heels in the ante-room of his patron's house, until the great man should deign to receive him or to dismiss him unseen. With some patrons, or on some occasions, the *salutatio* was the last, as it was the first duty of the day. But an unfortunate client might be compelled to attend his patron as he was carried round to pay his morning calls and to fulfil his engagements with his friends (*anteambulatio*);[7] at another time, he might have to attend him in his official duties as a magistrate or to support him with his presence and applause in the law courts, and at the end of the day, perhaps, to follow him to the baths, where his labours ended sometimes as late as the tenth hour.[8] On special

[1] XII. Ep. 2–4 'inter illas quoque urbicas occupationes, quibus facilius consequimur ut molesti potius quam ut officiosi esse videamur.'

[2] I. cviii. 7–8 'sed tibi non multum est, unum si praesto togatum: | multum est, hunc unum si mihi, Galle, nego.'

[3] Juv. x. 45 'niveos (i.e. togatos) . . . Quirites, | defossa in loculos quos sportula fecit amicos.'

[4] Juv. iii. 125 'nusquam minor est iactura clientis.'

[5] IV. viii. 1 'prima salutantes atque altera conterit hora.'

[6] X. lxxxii. 2 'mane vel a media nocte togatus ero.' X. lxx. 5 'non resalutantis video nocturnus amicos.' Pliny, *Ep.* iii. 12 'officia antelucana.'

[7] How numerous were the morning engagements of a Roman gentleman may be seen from the following passage of Pliny (*Ep.* i. 9): 'officio togae virilis interfui, sponsalia aut nuptias frequentavi, ille me ad signandum testamentum, ille in advocationem, ille in consilium rogavit.' This Pliny calls an ordinary morning's programme.

[8] III. xxxvi. 5 'lassus ut in thermas decuma vel serius hora | te sequar

occasions there were visits of congratulation to be paid to the patron;[1] at the Saturnalia, on birthdays, and at the New Year presents had to be offered;[2] and if the patron was a poet, it was impossible to absent oneself from the public recitation of his poems.[3] We can sympathize with Martial's request, that he should be permitted to send a freedman to attend on his patron, as his representative; the freedman would be more capable than himself of performing the arduous duties of an attendant, while Martial reserved to himself the offices of true friendship which the freedman could not perform.[4]

For these services the commonest form of payment was the *sportula*. When the number of clients became so large that it was no longer possible to entertain them regularly at table, a custom sprang up of presenting them with a basket (hence the name, *sportula*) of food instead. Subsequently, under Nero, a payment in money was substituted for the dole of food, and the sum prescribed by custom was 100 quadrantes, though a larger sum was sometimes given by those patrons who wished to attract a larger number of clients or who imposed upon them heavier duties.[5] Domitian tried to return to the original state of things by ordering that the patron should entertain his clients at a regular meal, *cena recta*; but the change lasted but a short time, as the clients complained that, if they gained a dinner, yet they lost in the regular payment of the money-dole their only means of subsistence.[6] Accordingly the *centum quadrantes* reappeared.[7]

Agrippae.' Cp. X. lxx. 13 'balnea post decumam lasso centumque petuntur | quadrantes.'

[1] X. lxx. 6 'gratulor et multis; nemo, Potite, mihi.'

[2] VIII. xxxiii. 11 'hoc linitur sputo Iani caryota Kalendis, | quam fert cum parco sordidus asse cliens' and cp. numerous other passages.

[3] X. x. 9 'saepius adsurgam recitanti carmina? tu stas | et pariter geminas tendis in ora manus.'

[4] III. xlvi. 1–2, 11–12 'Exigis a nobis operam sine fine togatam: | non eo, libertum sed tibi mitto meum.' | . . . '"Ergo nihil nobis" inquis "praestabis amicus?" | Quidquid libertus, Candide, non poterit.'

[5] VIII. xlii. 1 'Si te sportula maior ad beatos | non corruperit, ut solet, licebit | de nostro, Matho, centies laveris.' IX. c. 'Denarîs tribus invitas et mane togatum | observare iubes atria, Basse, tua.'

[6] III. xxx. 1 'Sportula nulla datur; gratis conviva recumbis: | dic mihi, quid Romae, Gargiliane, facis? | unde tibi togula est et fuscae pensio collae? | unde datur quadrans?' Cp. III. vii. and Juv. i. 119.

[7] There is some doubt as to the time of day when the *sportula* was given; Juvenal speaks of it as given in the morning; Martial implies that it was sometimes given at the baths at the end of a long day ('centum miselli iam valete quadrantes, | anteambulonis congiarium lassi, | quos dividebat balneator elixus,' III. vii. 1; cp. X. lxx. 13 'balnea post decumam lasso centumque petuntur | quadrantes'). It is natural to suppose that the client received his payment when his duties were done, whether that was early or late.

Sometimes a client received an invitation to fill a vacant place at his patron's dinner table; but the expectations which the invitation aroused were occasionally disappointed. It was by no means an uncommon practice for the host to emphasize the distinction between his friends and his clients, by giving to the latter viands and wine of an inferior quality.[1] Nothing was so much resented by the client as this ungentlemanly behaviour.[2] Pliny describes with evident disgust a dinner-party of this kind, at which he was present, and contrasts his host's custom with his own: 'eadem omnibus pono: ad cenam enim, non ad notam invito cunctisque rebus exaequo quos mensa et toro aequavi.'[3]

At the usual seasons of the Saturnalia, &c., the client expected to receive presents from his patron in return for the small gifts which he had offered. But Martial complains that these presents were not what they were in the good old days, when there was a reasonable hope of receiving something useful, or even a few jingling *aurei* to put in your purse.[4] He thinks regretfully of patrons like Seneca, Piso, Memmius, or Crispus, when the glory of giving was more valued than the glory of high position in the state.[5] No doubt, other clients, as well as Martial, received occasional presents, like the toga which the poet received from Parthenius[6] or the tiles which Stella sent him;[7] and no doubt also they were equally im-

[1] Juv. v. describes the experiences of a client at such a dinner. Cp. Martial III. lx.; VI. xi.; X. xlix.

[2] Juv. v. 111 'solum | poscimus ut cenes civiliter. hoc face et esto, | esto, ut nunc multi, dives tibi, pauper amicis.'

[3] Pliny, *Ep.* ii. 6.

[4] XII. xxxvi. 1 'libras quattuor aut duas amico | algentemque togam brevemque laenam, | interdum aureolos manu crepantis, | possint ducere qui duas Kalendas, | quod nemo nisi tu, Labulle, donas, | non es, crede mihi, bonus. Quid ergo? | Vt verum loquar, optimus malorum es.'

[5] Juv. v. 108 'nemo petit, modicis quae mittebantur amicis | a Seneca, quae Piso bonus, quae Cotta solebat | largiri; namque et titulis et fascibus olim | maior habebatur donandi gloria.'

[6] VIII. xxviii.; IX. xlix.

[7] VII. xxxvi.

portunate in asking for presents. For there is another side to the picture which Martial and Juvenal draw for us of the hardships of client life. If patrons were inclined to be proud and stingy, the clients were not a pattern of propriety. Never contented, they felt little gratitude to those who, after all, provided them with the means to live. They could not even be trusted to behave as gentlemen if invited to dinner; no request was too audacious for them to make; and the trumpery presents which they brought at the Saturnalia were only a bait to catch a larger fish.[1]

It is surprising to us that the clients did not feel their manner of life to be degrading, but they do not appear to have so regarded it. The burden of Martial's complaint is the hardness, worry, and monotony of the life, and it is plain that it never entered his mind to escape from his state of dependency by any of the expedients which it would not now be considered derogatory to adopt. Even persons of high station were not above posing as clients. Though it was considered unbecoming for members of the higher orders to serve a patron, we hear, in Martial and in Juvenal, of magistrates and even consuls earning the *sportula* and competing successfully with the mass of poorer clients;[2] for the latter complain that they are robbed of their livelihood by the rivalry of those distinguished persons who were so much more desirable as clients, and who added, man for man, so much more dignity to the house of the patron whom they courted. Others tried to unite in their own persons the characters of patron and client; these received clients of their own, and though they posed as patrons, yet, as clients, courted patrons of their own. But by doing so they prevented themselves from doing their proper

[1] V. xviii. 6 'odi dolosas munerum et malas artes: | imitantur hamos dona: namque quis nescit | avidum vorata decipi scarum musca? | Quotiens amico diviti nihil donat, | o Quintiane, liberalis est pauper.'

[2] X. x. 1 'cum tu, laurigeris annum qui fascibus intras, | mane salutator limina mille teras'; ibid. 11 'Quid faciet pauper cui non licet esse clienti? | dimisit nostras purpura vestra togas.' Cp. Iuv. i. 99 'iubet a praecone vocari | ipsos Troiugenas, nam vexant limen et ipsi | nobiscum. "da praetori, da deinde tribuno"'; and ibid. 117 'sed cum summus honos finito conputet anno, | sportula quid referat, quantum rationibus addat, | quid facient comites quibus hinc toga, calceus hinc est | et panis fumusque domi?'

duty in protecting their own clients, and a conflict of interests arose when they were asked by a client to support him against a great man whom they recognized themselves as a patron.[1] 'It is enough to be a slave,' cries Martial, 'I will not be the slave of a slave; my patron must be free from all dependence on another.'[2]

CAPTATOR AND ORBUS

One of the most repulsive evils that characterized social life under the Empire was legacy-hunting. The prevalence of this vice is attested again and again in the pages of Martial, Pliny, and Juvenal. In the last half of the last century B.C. a great aversion to marriage and the rearing of children had become prominent at Rome;[3] and coupled with this there was an increasing desire to dispose freely of one's wealth at death and to be freed from the claims which parental duty imposed on a father of children. In spite of the marriage laws which Augustus put into execution, the number of unmarried and childless Romans continued rapidly to increase; and the evils of legacy-hunting grew correspondingly. Petronius, writing of the middle of the first century A.D., gives the following picture; 'quoscunque homines in hac urbe videritis, scitote in duas partes esse divisos. nam aut captantur aut captant, in hac urbe nemo liberos tollit, quia quisquis suos heredes habet, non ad cenas, non ad spectacula admittitur sed omnibus prohibetur commodis, inter ignominiosos latitat. qui vero nec uxores unquam duxerunt nec proximas necessitudines habent, ad summos honores perveniunt ... adibitis, inquit, oppidum tanquam in pestilentia campos, in quibus nihil aliud est nisi cadavera quae lacerantur aut corvi qui lacerant'.[4]

[1] II. xxxii. 1 'lis mihi cum Balbo est, tu Balbum offendere non vis, | Pontice: cum Licino est, hic quoque magnus homo est,' &c.

[2] II. xviii. 7 'esse sat est servum, iam nolo vicarius esse. | qui rex est regem, Maxime, non habeat.' II. xxxii. 7 'non bene, crede mihi, servo servitur amico: | sit liber, dominus qui volet esse meus.'

[3] Tac. *Ann.* iii. 25 'nec ideo coniugia et educationes liberum frequentabantur, praevalida orbitate.'

[4] Petron. 116. Cp. VI. lxii. 'amisit pater unicum Salanus: | cessas munera mittere, Oppiane? | heu crudele nefas malaeque Parcae! | cuius vulturis hoc erit cadaver?'

The position of a rich *orbus*, even if he was an honest man, was deplorable; he could trust none of his friends, or at least only those who had been his friends in youth or poverty.[1] The presents which he received were no better than bait set by the hand of expert anglers,[2] who only desired his death and a will in their favour.[3] If he was unscrupulous, he could take advantage of his position by feigning illness, for instance, that he might encourage his acquaintances to redouble their efforts to win his favour.[4] He was tempted not to marry, lest the birth of children should deprive him of the advantages which the cupidity of his friends conferred.[5] On both sides systematic dissimulation was encouraged and *captatio* became a profession and an art.[6] Pliny relates several stories of the way in which the successful advocate M. Aquilius Regulus added to his fortune by legacy-hunting.[7] But he sometimes failed to achieve his object. 'Velleius Blaesus, a rich man of consular rank,' says Pliny, 'was on his deathbed and wished to change his will. Regulus, who had expectations (for he had lately been courting his favour), urged the doctors to prolong his life by any means possible. When the will was signed, he changed his tone and reproached them, saying, "How long will you torture the poor fellow? Why do you grudge him a quiet death, as you cannot give him life?" So Blaesus died, but left Regulus nothing, as if he had heard all that passed.'

[1] XI. xliv. 1 'orbus es et locuples et Bruto consule natus: | esse tibi veras credis amicitias? | sunt verae, sed quas iuvenis, quas pauper habebas. | qui novus est, mortem diligit ille tuam.'

[2] VI. lxiii. 5 '"Munera magna tamen misit." Sed misit in hamo; | et piscatorem piscis amare potest?' IV. lvi. 5 'sic avidis fallax indulget piscibus hamus, | callida sic stultas decipit esca feras.'

[3] VIII. xxvii. 1 'munera qui tibi dat locupleti, Gaure, senique, | si sapis et sentis, hoc tibi ait "Morere."'

[4] II. xl. 1 'uri Tongilius male dicitur hemitritaeo. | . . . subdola tenduntur crassis nunc retia turdis, | hamus et in mullum mittitur atque lupum.'

[5] Juv. v. 137 'dominus tamen et domini rex | si vis tu fieri, nullus tibi parvolus aula | luserit Aeneas nec filia dulcior illo; | iucundum et carum sterilis facit uxor amicum.'

[6] XI. lv. 3 'ars est captandi quod nolis velle videri; | ne facias optat quod rogat ut facias.' Cp. Seneca, *de beneficiis* vi. 38. 3 'ceteros qui captandorum testamentorum artem professi sunt.'

[7] Pliny, *Ep.* ii. 20 ad fin. 'Et habebit (sc. milies et ducenties, 120,000,000 sesterces), si modo, ut coepit, aliena testamenta, quod est improbissimum genus falsi, ipsis quorum sunt illa dictaverit.'

RECITATIONS

At the end of the first century A.D. it was fashionable at Rome to write verses. Every one in society called himself a poet, and could at any time produce a composition to be admired by his friends. It was natural that the age which followed Virgil should devote itself to poetry and that a host of commonplace versifiers should challenge the supremacy of the great writers of the Augustan Age. The tendency of Roman education was to encourage this practice, for, until the beginning of the second century, it was largely based on the study of the great national poets. Two of the most marked characteristics of the Silver Age literature are to be found in a comparatively servile imitation of the classical writers, and a tendency to fall back on rhetorical artifice, in default of ideas. In both we may trace the influence of the *grammaticus* and rhetorician.

While it was still difficult to multiply copies of a book readily, the easiest way of bringing a book into notice was by recitation. The Romans generally did not read to themselves; and it became customary for the would-be poet, either to take any opportunity which offered of reading his composition informally to his friends, or to give a public and formal recitation to an audience. Nowhere was one safe from the pursuit of the author; neither the privacy of home nor the publicity of the baths deterred him from the assault; at the dinner table, even in the bath itself, one might hear the sound of the tormenting voice.[1] An invitation to dinner might only be a trap for the unwary;[2] Martial has to assure his guests that he will not recite his poems to them.[3] A parasite might earn, or pay for, an invitation to dinner by lending a ready ear to his patron's verses.[4]

[1] III. xliv. 10 'et stanti legis et legis sedenti. | in thermas fugio: sonas ad aurem. | piscinam peto: non licet natare. | ad cenam propero: tenes euntem. | ad cenam venio: fugas sedentem. | lassus dormio: suscitas iacentem.'

[2] III. l. 1 'haec tibi, non alia, est ad cenam causa vocandi, | versiculos recites ut, Ligurine, tuos.'

[3] XI. lii. 16 'plus ego polliceor: nil recitabo tibi.' Cp. V. lxxviii. 24 'Et voltu placidus tuo recumbes; | nec crassum dominus leget volumen.'

[4] VI. xlviii. 1 'quod tam grande sophos clamat tibi turba togata, | non tu, Pomponi, cena diserta tua est.' Cp. II. xxvii. 'laudantem Selium

A larger and a more tractable audience could perhaps sometimes be obtained by a public recitation; this was a more important undertaking. A hall was hired and benches; a regular claque was organized; notes of invitation, *codicilli*, were sent to friends; public advertisements, *libelli*, were published through the city.[1] But the recitations were too frequent, and the majority of people regarded them as an abomination.[2] It resulted that the behaviour of the audience was often far from polite; many rudely ignored the invitation, which they had no good reason for refusing; others came, but stood outside and talked, till news came that the recitation was half over; then they leisurely entered, but, without staying for the end, walked out boldly and insolently or perhaps crept stealthily away.[3] A certain Passennus Paulus, Pliny tells us, was giving a recitation; but at the first words of the poem, 'Prisce, iubes,' a rude fellow in the audience, Iavolenus Priscus, interrupted with 'ego vero non iubeo'. Pliny adds: 'cogita qui risus hominum, qui ioci . . . Interim Paulo aliena deliratio aliquantum frigoris attulit. Tam sollicite recitaturis providendum est non solum ut sint ipsi sani verum etiam ut sanos adhibeant.'[4]

But a good author of established fame was assured of a large and appreciative audience. So Rome crowded to hear the *Thebais* of Statius.[5] When Pliny publicly recited his *Panegyric on Trajan*, no letters of invitation, no public advertisements were necessary; but in spite of the foulest weather, his friends crowded to hear

cenae cum retia tendit | accipe, sive legas sive patronus agas: | "Effecte! graviter! cito! nequiter! euge! beate! | hoc volui!" "Facta est iam tibi cena, tace."'

[1] Cp. Tac. *Dial. de Or.* 9 and Juv. vii. 40–47.

[2] Pliny, *Ep.* i. 13 'Magnum proventum poetarum annus hic attulit: toto mense Aprili nullus fere dies quo non recitaret aliquis.' Pliny, exceptionally, approved of this abundance. For Juvenal's opinion see the opening of his first Satire.

[3] Pliny, *Ep.* i. 13.

[4] Pliny, *Ep.* vi. 15.

[5] Juv. vii. 82 'curritur ad vocem iucundam et carmen amicae | Thebaidos, laetam cum fecit Statius urbem | promisitque diem; tanta dulcedine captos | adficit ille animos tantaque libidine volgi | auditur.' For other passages where Juvenal ridicules the fashion, see i. 1–21; iii. 6–9; vii. 36–49, and in Martial; I. lxiii; III. xviii; IV. xli; VIII. xx; IX. lxxxiii, &c.

him, and though the recitation lasted two days, his friends begged him to continue on the third day the reading which his modesty urged him to interrupt at the end of the second.[1]

BOOKS

In Martial's day books were of two kinds. Firstly, there was the papyrus roll, which was both inconvenient to read and clumsy to store. A roll was made of strips of papyrus of varying lengths and from five to ten inches broad, glued together. Red lines were ruled across the length of the roll to make columns or pages (*paginae*). When the author had finished the roll, a stick or reed, in the shape of a thin cylinder (*umbilicus*), was attached to the last strip and the whole was rolled up round this. The ends of this stick were called *umbilici*. (Hence 'ad umbilicos pervenire', IV. lxxxix. 2, means to finish a book; cp. Hor. *Epod.* xiv. 6 'deus me vetat | inceptos, olim promissum carmen, iambos | ad umbilicum adducere'). The *umbilici* were sometimes simply painted ('pictis luxurieris umbilicis', III. ii. 9), sometimes adorned with knobs, *cornua*; and the edges of the roll round the *umbilici* were smoothed with pumice stone ('pumicata fronte', I. lxvi. 10 'aspero morsu pumicis aridi politus', VIII. lxxii. 2). Only one side of the paper was written on (but cp. note on VIII. lxii. 1); and the back of the roll was dyed yellow with cedar oil, which served also to preserve the material from mould and moths (Ovid, *Tr.* iii. 1. 13 'quod neque sum cedro flavus nec pumice levis'). A tag, called *index* or *titulus*, was attached to some part of the roll, with the name of the author and the title of the book ('et cocco rubeat superbus index', III. ii. 11). The whole roll, when completed, was enclosed in a parchment wrapper, *membrana*, which was stained purple ('et te purpura delicata velet,' III. ii. 10) or golden-yellow, *luteus*.

The whole of one of the *loci classici* on this subject is worth quoting (Ovid, *Tristia* i. 1. 3–14):—

Vade, sed incultus, qualem decet exulis esse:
infelix habitum temporis huius habe.
nec te purpureo velent vaccinia fuco:
non est conveniens luctibus ille color:

[1] Pliny, *Ep.* iii. 18.

nec titulus minio, nec cedro charta notetur,
candida nec nigra cornua fronte geras.
felices ornent haec instrumenta libellos:
fortunae memorem te decet esse meae.
nec fragili geminae poliantur pumice frontes,
hirsutus sparsis ut videare comis.
neve liturarum pudeat; qui viderit illas
de lacrimis factas sentiat esse meis.

Ovid is addressing his book, before it starts from Tomi to Rome; he reminds it that it is the work of an exile, and must therefore do without the gay trappings, which adorn a book published at Rome. Its wrapper (*membrana*, l. 5), its label (*titulus*, l. 7), the back of its parchment (*charta*, l. 7), and the edges of the roll (*frons*, l. 8) must all forgo the usual colours, as a sign of mourning and affliction. Pumice stone must not be used to smooth the edges of the roll; they must be left rough (ll. 11, 12). Even erasures and smudges must be overlooked, that the reader may imagine the author as shedding tears over his writing (ll. 13, 14).

A passage from Lucian (*Indoct.* 16) is also worth quoting:—*Τίνα γὰρ ἐλπίδα καὶ αὐτὸς ἔχων εἰς τὰ βιβλία καὶ ἀνελίττειν* (=*evolvere*, 'unroll,' i. e. read) *ἀεί, καὶ διακολλᾷς* (glue together strips of papyrus), *καὶ περικόπτειν* (trim the edges), *καὶ ἀλείφειν τῷ κρόκῳ καὶ τῇ κέδρῳ, καὶ διφθέρας* (=*membrana*, parchment covering) *περιβάλλειν, καὶ ὀμφαλοὺς* (*umbilici*) *ἐντίθεις, ὡς δὴ τί ἀπολαύσων αὐτῶν;*

Compare also Lucian, *de Merced. Cond.* 41, Tibullus, iii. 1. 9, and Catullus, xxii. 4.

In the second place, towards the end of the first century A.D., a new form of book came into use. This was the parchment book (*membrana*) which was called by the name of *codex*. It consisted of small parchment pages, *tabellae*, of the shape and size of the leaves of the ordinary writing tablet. The leaves were sewn together after the fashion of a modern book. The material was thick, so that both sides of the page could be used, more durable, and perhaps more expensive, not only owing to the nature of the material, but also because the writing probably required more care. These books were more portable and more easily stored than the papyrus roll as well as more convenient for reading; cp. I. ii. 1–4 'qui tecum cupis esse meos ubicumque libellos | et comites longae quaeris habere viae, | hos eme, quos artat brevibus membrana tabellis: | scrinia da magnis, me manus una capit.' A number of these volumes could be more easily disposed of in a library; 'pellibus exiguis artatur Livius ingens, | quem mea non totum bibliotheca capit,' i. e. which my library cannot contain in the form of parchment rolls, XIV. cxc. A portrait of the author often appeared on the first page; cp. XIV. clxxxvi 'quam brevis inmensum cepit membrana Maronem! | ipsius vultus prima tabella gerit'. In the course of time, parchment volumes wholly superseded papyrus rolls.

Copies of books were multiplied by dictation to a number of literary slaves, *librarii*, such as were kept by publishers like Atticus, the Sosii, and Tryphon. Under this system, careless mistakes were frequent, as the slaves grew tired with much writing or became inattentive (cp. II. viii. 1–4). Many copies were issued with their mistakes uncorrected. Martial tells us how authors were besieged with requests from their admirers to correct in their own handwriting the mistakes of the copyists; cp. VII. xvii. 6 'septem quos tibi misimus libellos | auctoris calamo sui notatos: | haec illis pretium facit litura', i. e. it is the author's corrections which make the copy valuable; cp. also VII. xi 'cogis me calamo manuque nostra | emendare meos, Pudens, libellos. | o quam me nimium probas amasque | qui vis archetypas habere nugas!'

For the ancient library see notes on VII. xvii.

CHRONOLOGY OF MARTIAL'S EPIGRAMS

Liber Spectaculorum.	A. D. 80.
XIII. Xenia.	December, 84 or 85.
XIV. Apophoreta.	December, 84 or 85.
I. }	Probably published together, at the
II. }	end of 84 or the beginning of 85.
III.	87 or 88.
IV.	Saturnalia, 88.
V.	Autumn, 89.
VI.	Summer or Autumn, 90.
VII.	December, 92.
VIII.	93.

IX.		Summer, 94.
X.	First Edition.	Saturnalia, 95.
	Second Edition.	April—October, 98.
XI.		Beginning of 97.
XII.		Winter, 101.

CHRONOLOGY OF SPECT. AND BOOKS I–VI

LIBER SPECT. By general consent the majority of the epigrams contained in this book were written to celebrate the spectacle which marked the dedication of the Flavian amphitheatre by Titus in A. D. 80. The correspondence between Martial's account and those of Suetonius (*Tit.* c. 7) and Dio (LXVI. 25) is so close that it is impossible to resist this conclusion. Epigrams i–iii describe the amphitheatre and the crowds that gathered in it; v–xxiii with xxvii describe various exhibitions of wild beasts, xxiv–xxvi spectacles exhibited in the flooded arena, xxviii the naumachy, xxix single combats of gladiators. It is probable that the collection is fragmentary. The poems of Martial seem to follow the order of the events in the spectacles, but we have little or no account of the later events, though we have such full reference to the opening scenes.

Friedländer, while agreeing that the epigrams refer generally to the shows given by Titus, gives reasons for supposing that some of them (e. g. ix, xvii, xviii, xxii, xxv b) refer to later spectacles given by Domitian about 85 or 86. In that case he infers that we have a later and enlarged edition containing epigrams referring to both spectacles.

I, II. Martial published his first and second books of epigrams, probably together, at the end of A. D. 84 or the beginning of 85. The *Liber Spectaculorum*, XIII (*Xenia*), and XIV (*Apophoreta*) had already appeared; and isolated poems were already in the hands of Rome, and had secured Martial's reputation; cp. I. i. 2 'toto notus in orbe Martialis'. In deciding to publish his verses in regular form he either yielded to the entreaties of his friends or was influenced by the desire to put an end to the plagiarizing of which he had been the victim, and of which he frequently complains in the first book. It is generally agreed that the first two books

were published simultaneously. Friedländer supposes that, although they were published together, they appeared as two distinct books; or that Martial, originally publishing a single book, was induced by the favourable reception which the volume received to make such considerable additions to the collection, that a division into two books became subsequently necessary. He observes also that the poems of Book II have no reference to present events, and mostly belong to the times of Vespasian and Titus, e. g. II. xv and xxxii. It appears from III. i. 3-6 ('hunc legis et laudas *librum* fortasse *priorem* . . . | debet enim Gallum vincere verna liber'), that there was an edition of I and II in a single volume, which was in circulation concurrently with the later edition, which we now possess, in two volumes.

It is clear that the books were published not earlier than the end of 84 or the beginning of 85; for there is a reference to Domitian as *censor* in I. iv. 7–8 'innocuos censura potest permittere lusus: | lasciva est nobis pagina, vita proba'. Domitian assumed the *censoria potestas* late in 84 or early in 85. There is perhaps an allusion to the Dacian war begun in 85 or 86 in I. xxii. 6 'non timeat Dacus Caesaris arma puer'.

III. The third book was published from Forum Cornelii in Gallia Togata, as appears from III. i. The date of its appearance is roughly fixed by the allusions in IV. xi. to the rebellion of the army of Upper Germany under Antonius Saturninus. This rebellion broke out at the close of A. D. 88, so that the date of the third book may be fixed roughly at 87 or 88. Some of the poems were written in Gallia Togata, e. g. i, xvi, lvi, lvii, lix, &c., but others appear to have been written at Rome, e. g. xix, xxv, xxxvi, &c. The first five poems were evidently among the last to be composed.

IV. The first poem of the fourth book, composed in honour of Domitian's birthday, contains a reference to the *ludi saeculares* which were celebrated by that emperor in 88. This birthday must be October 24, A. D. 88, as the fifth book must have been written before the end of 89. The conclusion is that the fourth book made its appearance for the Saturnalia of 88. ii and iii refer to a fall of snow in the winter of 88. Some of the poems appear to have been written from the Bay of Naples, where Martial spent a great part of the summer, cp. IV. lvii. 1 'dum nos blanda tenent lascivi stagna

Lucrini', xxx and xliv; some from the country-house of Faustinus at Tibur, to which the poet was driven by the great heat of the Bay of Naples, cp. lx, lxii, lxxix.

V. The third poem of the book ('Accola iam nostrae Degis, Germanice, ripae, | a famulis Histri qui tibi venit aquis') alludes to the embassy of Degis to Domitian, which took place in the autumn of 89 shortly before the conclusion of peace with the Dacians. This was probably one of the latest poems in the book to be composed. Domitian had already returned to Italy to one of his numerous country estates (V. i.). The Dacian triumph, to which there are allusions in Book VI, had not yet taken place; and as it was celebrated at the end of 89, it follows that the book must have been published in the autumn of 89. xviii, lix, lxxxiv refer to the Saturnalia of 88. There are frequent references to the revival by Domitian of the regulation of Roscius Otho restricting the fourteen front rows of seats to the knights (cp. viii, xiv, xxiii, &c.), and it would seem that the edict of the emperor must have been promulgated earlier in 89.

VI. The references in VI. iv. 2 ('cum tot iam tibi debeat triumphos') and x. 7–8 ('talis supplicibus tribuit diademata Dacis | et Capitolinas itque reditque vias') clearly imply that the triumph over the Dacians at the end of A.D. 89 had been recently celebrated. Julia, the daughter of Titus, died at the end of 89; she is plainly referred to as dead by Martial in VI. iii. 6 and xiii. Accordingly the book may be regarded as having been published in 90, and probably not earlier than the summer or autumn of that year, if Friedländer's inference from VI. lxxvii. 3 ('tam fortis quam nec cum vinceret Artemidorus') is correct. Artemidorus was victorious at the first celebration of the Capitoline contest in 86; and Friedländer argues that a reference to the strength of Artemidorus, '*when he was victor*,' is not completely satisfactory, unless he had subsequently suffered defeat, which may well have been the case at the second celebration of the contest in the summer of 90. If the date assigned to the book is correct, it follows that the return of the elder Claudius Etruscus from banishment (VI. lxxxiii) falls within the period (autumn, 89—summer, 90); as also the building of the baths of the younger Etruscus (VI. xlii), and the death of Glaucias the freedman of Atedius Melior (VI. xxviii, xxix).

METRE

The metres most common in Martial are the elegiac, the hendecasyllabic and the scazon.

1. Elegiacs.

i. Hexameter — ⏑ ⏑ | — ⏑ ⏑ | — ⏑ ⏑ | — ⏑ ⏑ | — ⏑ ⏑ | — ⏓
— — | — — | — — | — — |

ii. Pentameter — ⏑ ⏑ | — ⏑ ⏑ | — ‖ — ⏑ ⏑ | — ⏑ ⏑ | —
— — | — — |

Martial models his elegiacs successfully on those of the classical writers, and takes few liberties with the laws of metre. Unusual endings are not uncommon, but, as a rule, they are found where the language leaves him no alternative. For instance, his hexameters end with four- and five-syllable words, such as amphitheatrum, discipulorum, Caecilianus, Maecenatis, hexaclinon. In the later books he has some irregular lines, e.g.—

Aemiliae gentes et Apollineas Vercellas, X. xii. 1.
Daphnonas, platanonas et aërios pityonas, XII. l. 1.
Vnus de cunctis animalibus hircus habet cor, XI. lxxxiv. 17.
Cum recubet pulchre, cum tam bene vivat apud te, XII. xvii. 9.

In the pentameter, he occasionally ends with words of three, four, five, and even six syllables (*inimicitiae*, V. l. 2); also with words of one syllable like *est* without elision before it, e.g.—

non lector meus hic, Vrbice, sed liber est, VII. li. 6.
Roma mihi: redeo, si vigilatur et hic, XII. lxviii. 6.

He employs elision frequently in the first part of the second half of the pentameter, much more rarely in the second part, e.g.—

ne tua non possint eruere ossa canes, IX. xxix. 12.
quisquis ubique habitat, Maxime, nusquam habitat, VII. lxxiii. 6.

He has a spondaic beginning in the pentameter more frequently than Ovid, but less commonly than Catullus. On the whole, he uses the elegiac metre with neatness and correctness, and bears favourable comparison with the other elegiac poets.

2. Hendecasyllables.

— — | — ⏑ ⏑ | — ⏑ — ⏑ — ⏓

This metre is very common in Catullus and Martial; but Catullus avoids the monotony of the spondaic beginning, and introduces a greater variety into the metre than Martial by placing sometimes a trochee or an iambus in the first foot, where Martial always has a spondee; and in Catullus lv the second foot is frequently a spondee. If the last word is a monosyllable, in Catullus the preceding word is sometimes a word of more than one syllable, e. g. 'brevis lux', 'tacet nox'; but in Martial a monosyllable at the end is always preceded by another monosyllable, e. g. 'Cum cenare domi poeta non vult', XI. xxiv. 15.

3. Scazon.

The scazon differs from the ordinary iambic trimeter in having a spondee always in the sixth foot and an iambus in the fifth. The metre is very common in Martial and Catullus. The effect of the spondaic ending is very frequently to make the line drag rather heavily, and is apt to be displeasing in its regular recurrence. But in some places the slow ending has a fine effect, as in the description of the bay of Formiae (X. xxx. 11):

Hic summa leni stringitur Thetis vento;
nec languet aequor, viva sed quies ponti
pictam phaselon adiuvante fert aura.

4. Other metres.

Besides the metres mentioned above, Martial has, in the selected epigrams of Books I–VI, two poems consisting of alternate iambic trimeters and dimeters, I. xlix, III. xiv, thus:—

Vir Celtiberis non tacende gentibus
nostraeque laus Hispaniae.

One epigram, I. liii, consists of hexameters alone.

One epigram, I. lxi, consists of alternate iambic trimeter scazons and iambic dimeters, thus:—

Verona docti syllabas amat vatis,
Marone felix Mantua est.

In one poem of two lines we have the Sotadeus, III. xxix:—

Has cum gemina compede dedicat catenas.

THE TEXT OF MARTIAL

The existing MSS. of Martial can be divided into three families, each of which is derived from a different early edition of which no copy now exists. The readings which Mr. Lindsay infers to have existed in these archetypes are denoted in this edition by the signs A^A, B^A, C^A.

The edition whose readings are denoted by A^A was marked by the fact that it replaced some of the more offensive words by more refined terms, yet paying due regard to the metre and sense. To this edition we owe in many cases what is obviously the best reading, and it alone has given us the 'Spectacula'. Unfortunately we are dependent for our knowledge of its readings on two MSS. only, both of which contain only a selection from the poems. These are as follows:—

H (ninth century), in the Vienna Library.
R (ninth century), in the Leyden Library.

In addition, T, a transcript of H, preserved at Paris, gives us a considerable portion which is missing from H.

The second family of MSS., B, is derived from an archetype which preserved the text as edited in the year 401 A.D. by a young Roman noble, Torquatus Gennadius. To this family belong:—

L (twelfth century), recently discovered at Lucca, and now at Berlin.
P (fifteenth century), in the Vatican Library.
Q (fifteenth century), in the British Museum.
f (fifteenth century), in the Laurentian Library, Florence.
W (thirteenth century), a small fragment found at Perugia.

The third family, C, has no special characteristics, and is probably derived from an archetype of the time of Charlemagne, which was itself transcribed from a MS. written in capitals and belonging to the ancient world. To this family belong:—

E (tenth century), in the Advocates' Library at Edinburgh.
X (tenth century), in the Bibliothèque Nationale at Paris.
A (eleventh century), at Leyden.
V (tenth century), in the Vatican.

These are the most important, but to the family also belong:—

Epored. (eleventh century), a fragment from Ivrea.

B (twelfth century), at Leyden.
G (twelfth century), at Wolfenbüttel.
C (fourteenth century), at Leyden.
F (fifteenth century), at Florence, a MS. containing the text of the third family, interpolated with Gennadian readings.

In addition certain florilegia or collections of poems contain selections from the Epigrams. These are:—

Fris. (eleventh century), at Munich.
N (thirteenth century), at Paris.
D (fourteenth century), at Berlin.

Under the sign M are recorded a few readings written by the scholar Bongars on the margin of a French printed edition of Martial now in the public library at Berne. It is unknown whence these readings are derived. The term Ital. denotes readings found in early printed editions. These are of uncertain origin and little weight.

THE PUBLIC SPECTACLES[1]

At a very early stage the spectacles at Rome lost the religious character which had at first been associated with them. Under the later Republic statesmen had used them as a device for gaining or retaining the popular favour for political purposes. Under the Empire the spectacles became as necessary to the populace as the free distribution of corn, and the people demanded them as of right. At the same time, when free political life with its interest and excitement disappeared under the autocracy, all classes found a new satisfaction for their love of excitement in the spectacles. Hence arose the increase in the magnificence and frequency of the spectacles, and a passion for them which developed into a mania. Further, the emperors saw the value of these shows politically as a means for conciliating their subjects and rendering them contented under the new system of personal government: nor did the emperors themselves, on the whole, display a less keen personal interest in the spectacles than any private person.

[1] In this section we are particularly indebted to an admirably full and interesting account of the spectacles in Friedländer's *Sittengeschichte* (translated into French by Ch. Vogel).

It strikes one with amazement to read of the amount of time and of money devoted to the spectacles. In the reign of Augustus the regular spectacles lasted 66 days in the year; by the time of Marcus Aurelius the number of days had risen to 135; and account must be taken of extraordinary displays as well. Titus celebrated the inauguration of the Flavian amphitheatre by a show lasting 100 days: Trajan celebrated his second triumph over the Dacians with one of 123 days. The expenditure of money was no less remarkable. As much as 760,000 sesterces was contributed by the Treasury towards the expenses of the *ludi Romani*, and 600,000 sesterces towards those of the *ludi plebeii*. Yet the giver of the spectacle had to expend enormous sums out of his own pocket, and Martial tells us that a praetor had to spend 100,000 sesterces of his own money on the *Megalesia*, if the show was to be successful.[1] The character of the spectacles provided and the attitude towards them of the upper classes at Rome sufficiently attest the degradation of the Roman character under the Empire. The chariot races in the Circus aroused the greatest enthusiasm, because they provoked the spirit of partisanship; but hardly less enthralling were the spectacles of the amphitheatre with its repulsive gladiatorial combats, and the shows of wild beasts, perhaps the most remarkable achievement in this connexion. The representations in the theatre appealed to a smaller audience except in so far as they appealed to a degraded taste. The gymnastic contests in the *stadium* were introduced from Greece and came into favour more slowly.

The Circus. The Circus Maximus, lying in the valley between the Palatine and the Aventine, was an enormous building 700 yards in length and 135 in breadth, capable of holding 250,000 spectators under Titus and 385,000 after enlargement by Domitian and Trajan. The chariot races far surpassed in interest the other spectacles given in the Circus. The proceedings opened early in the morning with a solemn procession from the Capitol to the Circus, in which the images of the gods were borne and the giver of the spectacle rode in a lofty chariot, dressed in the *toga picta* and *tunica palmata* of a triumphing general, and carrying an ivory staff in his hand.[2] Time was found in the day for the decision of twenty-four races. The arena was divided down the middle by a narrow platform

[1] X. xli. 5 'constatura fuit Megalensis purpura centum | milibus, ut nimium munera parca dares.'
[2] Juv. x. 38–9.

(*spina*), so that a long straight course was provided with two dangerously sharp turns at either extremity. Seven laps (*missus*) were run, a distance of $4\frac{1}{2}$ to $4\frac{3}{4}$ miles. Only four chariots, as a rule, competed in each race, drawn most commonly by two or four horses abreast. The best horse was placed on the inside and not under the same yoke as the others; on this horse the success of the charioteer in taking the sharp turn closely and expeditiously largely depended. But in spite of the skill of drivers and horses collisions were frequent and serious. The races started from behind closed barriers (*carceres*) which were withdrawn, when the president of the games gave the signal by dropping a handkerchief.[1] The names of great charioteers and great horses were as familiar to the people as in modern days,[2] but interest was excited not by the victory of one horse over another, or of one charioteer over another, but by the victory of one faction over another. Horses and charioteers were alike provided by associations (*factiones*) which were distinguished by different colours (red, white, green, and blue); the partiality of the spectators for one colour or another was so great that disturbances and even bloodshed were not uncommon occurrences at all periods. The prospects of the victory of this or that faction was the main topic of conversation[3] and no doubt one of the safest, when the despotism of the Empire had made it dangerous to say what one thought on politics.

The Amphitheatre. Until the later years of the first century A.D. Rome did not possess a permanent stone amphitheatre; but in 80 Titus completed the Flavian amphitheatre, a building which Martial ranks with the seven wonders of the world (*Spect.* i). Its external measurements were roughly 200 yards by 170; the arena itself measured 90 yards by 60. In it were given gladiatorial shows, exhibitions and combats of wild beasts, and occasionally naumachies.

The Gladiatorial Contests. The brutality of the gladiatorial

[1] Cp. XII. xxviii. 9 'cretatam praetor cum vellet mittere mappam'.

[2] Famous charioteers mentioned by Martial: Scorpus, IV. lxvii. 5; X. 1, liii, lxxiv. 5, 6; Incitatus, X. lxxvi. 9; XI. i. 16.
Famous horses: Passerinus, Tigris, VII. vii. 10; XII. xxxvi. 12; Andraemon, X. ix. 5.

[3] Cp. X. xlviii. 23 'de prasino (green) conviva meus venetoque (blue) loquatur | nec faciunt quemquam pocula nostra reum.' Cp. also XI. i. 15 where Martial says that his verses will only get a hearing when 'sponsio fabulaeque lassae | de Scorpo fuerint et Incitato'. In X. ix. 5 he complains that he is no better known than a race-horse, 'non sum Andraemone notior caballo.'

combats needs little comment. Perhaps only once is a voice raised against the horrors of the arena in the first two centuries[1]; all classes and both sexes crowded eagerly to witness these savage displays with a callousness which can only find a partial explanation in the indifference to the value and dignity of human life which is engendered in a slave-owning community. From all parts of the world too spectators hurried to Rome for the spectacles (*Spect.* iii.). The gladiators were taken from the lowest classes of society, condemned criminals, prisoners of war, and slaves; but desperate men were found who voluntarily entered the gladiatorial schools and took the terrible oath exacted from them that they would at their master's bidding allow themselves to be scourged, burned alive or slain with the sword. In the schools they were scientifically trained for the combat under an iron discipline and taught to face death and the most horrible sufferings with indifference. As a class, they were regarded as specially degraded, but individuals among them earned large sums of money by success, and attained to great popularity. They were divided into different classes named from the particular kind of arms which they carried, but a gladiator might be trained to fight in more than one class.[2] In the arena they fought in pairs or in companies; but a gladiator of one class was always matched against a member of another class, and never against a member of his own class; e.g. a *retiarius* with net, trident and dagger, fought with a *myrmillo* who was heavily armed, and not against another *retiarius*.

The Wild Beast Shows. Sometimes wild beasts were simply exhibited in the arena; sometimes they fought with one another; sometimes they were matched against men. Condemned criminals were frequently flung into the arena, lightly armed or unarmed, to be torn to pieces by wild beasts; they were called *bestiarii* as distinguished from *venatores* who were gladiators specially trained to fight with wild beasts.[3] The frequency of these displays gave to the traffic in wild animals an impetus which is amazing even to a modern reader. Animals that are now found and imported with difficulty into Europe were slain in large numbers to amuse a Roman crowd. It is true that the limits of the civilized world were far narrower then than now, and the Romans

[1] Seneca, *Ep.* vii. 2.

[2] Cp. V. xxiv. 11 'Hermes belligera superbus hasta, | Hermes aequoreo minax tridente, | Hermes casside languida timendus'.

[3] Carpophorus (*Spect.* xv, xxii, &c.) was a famous *venator*.

had not to go far afield to find their prey, but when we read of 17 or 18 elephants, and 500 to 600 lions exhibited by Pompey at a single spectacle, we are left with a feeling of astonishment at an organization which could first collect these animals at great expense and then overcome the enormous difficulties of transport. In addition, the Romans developed great skill in taming and training wild beasts. We hear of wild bulls trained to carry dancing boys on their backs (V. xxxi); lions trained to catch hares without devouring them (I. vi, xiv, &c.); a lion taught to live amicably with a ram (IX. lxxi); and elephants trained to walk the tight rope and write Latin.[1] (Pliny, *N. H.* viii. 2; *Aelian Hist. Anim.* ii. 11.)

The legends of mythology were frequently represented in the amphitheatre, such as that of Pasiphae and her bull (*Spect.* v.); a bull carried off Hercules to the heavens (*Spect.* xvi b.). Orpheus was represented by a condemned criminal, as he returned from the under-world; trees and rocks followed him and the beasts and birds gathered round him, until suddenly a bear appeared and tore him limb from limb (*Spect.* xxi, xxi b). Another criminal, as Mucius Scaevola, thrust his hand into the fire and watched it burn (I. xxi, VIII. xxx, X. xxv). Ixion was represented with his wheel; Hercules was shown perishing in flames on Mt. Oeta.

Large distributions of food and presents were frequently made among the spectators in the amphitheatre.[2] Nero once distributed at a certain festival a thousand birds each day that it lasted. At the celebration of the triumph of the Emperor Probus over the Germans the arena was converted into a forest, which was filled with enormous numbers of wild birds and animals of all kinds. The populace were then admitted and allowed to take whatever could be caught. Largesses and extravagances of every sort were needed that the jaded interest might be sustained in spite of the frequency of the spectacles in the amphitheatre, which lacked the competitive element of the chariot races.

[1] Other wild beasts mentioned by Martial as exhibited in the arena are *rhinoceros*, *Spect.* ix, xxii: *ursus*, *Spect.* viii, xi, xxii; *tigris*, *Spect.* xviii; VIII. xxvi 'non tot in Eois timuit Gangeticus arvis | raptor . . . | quot tua Roma novas vidit, Germanice, tigres': *bubalus*, *vison*, *Spect.* xxii. 10; *oryx*, XIII. xcv: *onager*, XIII. c. In other authors we hear of the following; ostrich, hyena, hippopotamus, crocodile, giraffe.

[2] Cp. VIII. lxxviii. 7 'omnis habet sua dona dies: nec linea dives | cessat et in populum multa rapina cadit; | nunc veniunt subitis lasciva nomismata nimbis, | nunc dat spectatas tessera larga feras'. Cp. Stat. *Silv.* i. 6.

The Naumachies. On occasions the Amphitheatre was flooded and converted into a lake, on which elaborate representations of a sea-fight were given (*Spect.* xxiv, xxviii), such as the naval combat between the Athenians and Syracusans. Frequently the lake was suddenly drained (*Spect.* xxiv. 5 'specta, dum lassant aequora Martem: | parva mora est, dices "Hic modo pontus erat"'.) and the naval exhibition was followed by a gladiatorial show. Mythological stories were represented on the water; Leander was seen swimming across the Hellespont to his mistress (*Spect.* xxv, xxv b); Neptune appeared surrounded with troops of Nereids (*Spect.* xxvi, xxviii).

The Theatre. The three theatres of Pompey, Balbus and Marcellus offered less accommodation together than either the Circus or the Amphitheatre singly and were less patronized by the people. The drama flourished but little under the Empire; few dramatic representations were given in their entirety, except that occasionally Roman comedies (*togatae*) or more frequently Greek comedies (*palliatae*) were seen on the stage. Of original work there was little but the *fabulae Atellanae* and mimes, which were very slight farces, distinguished more for coarseness than literary merit. But they were not without charm for the populace for this very reason. Undoubtedly the performances most generally popular at the theatre were the scenes represented by the pantomime or dancer, who finally usurped the name of actor (*histrio*) altogether. These actors developed extraordinary skill in representing scenes of ancient tragedy rather by means of gestures of the hands and facial expression than by dancing in the modern sense of the word. The best pantomimes rose to be the darlings of Roman society.[1]

The Stadium. Finally there were contests of music, horsemanship, and gymnastics in the Stadium, e. g. at the Agon Capitolinus instituted by Domitian in 86. These contests were Greek in origin; but Greek gymnastics were for a long time despised at Rome and it was only as Greek ideas pervaded Roman society more and more under the Empire that these contests rose into favour. But when once they had been instituted the Romans began to display more enthusiasm for gymnastic pursuits, and the gymnastic contest outlived and superseded the gladiatorial combats when the latter were prohibited in the fifth century.

[1] Cp. XI. xiii. 3 '(Paris) Vrbis deliciae'; IX. xxviii. 1 'dulce decus scaenae, ludorum fama, Latinus | ille ego sum, plausus deliciaeque tuae'. For the influence of the actor Paris see Juvenal vii. 88 foll.

SIGLA

A = Vossianus Leidensis primus (Q 56), saec. xi
A^{A} = archetypum codicum *HTR*
B = Vossianus Leidensis secundus (Q 121), saec. xii
B^{A} = archetypum codicum *LPQfW*
C = Vossianus Leidensis tertius (F 89), saec. xiv
C^{A} = archetypum codicum *EXAV Epored. BGC*
cod. = codex archetypus qui solus est in hac parte testis
codd. = codices archetypi qui soli sunt in hac parte testes
D = Diezianum florilegium Berolinense (60), saec. xiv
E = Edinburgensis bibliothecae Facultatis Advocatorum, saec. x in.
Epored. = Eporediense fragmentum, saec. xi. Continet XIII i-cx
F = Florentinus membranaceus bibliothecae Laurentianae (xxxv 38), saec. xv
f = Florentinus chartaceus bibliothecae Laurentianae (xxxv 39), saec. xv
Fris. = Frisingensia excerpta bibliothecae Monacensis, (6292) saec. xi
G = Gudianus Wolfenbuttelensis (157), saec. xii
H = Hauptii florilegium Vindobonense (277), saec. ix in. Continet Spect. xix-xxx, I iii-iv
Ital. = Italorum doctorum coniecturas codices et libri impressi qui exhibent
L = Lucensis bibliothecae regiae Berolinensis (fol. 612), saec. xii
M = marginalia Bongarsiana in libro impresso bibliothecae publicae Bernensis (G 152)
N = Nostradamensia excerpta Parisina (188), saec. xiii
P = Palatinus Vaticanus (1696), saec. xv
Q = Arondellianus Musei Britannici (136), saec. xv
R = Vossianum florilegium Leidense (Q 86), saec. ix
T = Thuaneum florilegium Parisinum (8071), saec. ix-x
V = Vaticanus (3294), saec. x
W = Wittianum fragmentum Perusiae repertum, saec. xiii. Continet X xxxvii-xxxviii
X = Puteanus Parisinus (8067), saec. x

M. VAL. MARTIALIS

EPIGRAMMATON LIBER

I

BARBARA pyramidum sileat miracula Memphis,
  Assyrius iactet nec Babylona labor;
nec Triviae templo molles laudentur Iones,
  dissimulet Delon cornibus ara frequens;
aëre nec vacuo pendentia Mausolea
  laudibus inmodicis Cares in astra ferant.
omnis Caesareo cedit labor Amphitheatro,
  unum pro cunctis fama loquetur opus.

II

Hic ubi sidereus propius videt astra colossus
  et crescunt media pegmata celsa via,
invidiosa feri radiabant atria regis
  unaque iam tota stabat in urbe domus.
hic ubi conspicui venerabilis Amphitheatri
  erigitur moles, stagna Neronis erant.
hic ubi miramur velocia munera thermas,
  abstulerat miseris tecta superbus ager.

Hunc libellum, qui 'spectaculorum' vocatur, non habent B_A C_A*; credo, quia praecesserat titulo* M. Val. Mart. Epigr. lib. I incipit

I *hab. T* 2 Assyrius *Alciatus*: assiduus A_A 3 Iones *Scaliger*: honores A^{A} 4 Delon *Io. Fr. Gronovius*: deion *T*: que deum *Ital.* 8 loquatur *Ital.* II *hab. T*

Claudia diffusas ubi porticus explicat umbras,
ultima pars aulae deficientis erat.
Reddita Roma sibi est et sunt te praeside, Caesar,
deliciae populi, quae fuerant domini.

III

Quae tam sepósita est, quae gens tam barbara, Caesar,
ex qua spectator non sit in urbe tua?
venit ab Orpheo cultor Rhodopeïus Haemo,
venit et epoto Sarmata pastus equo,
et qui prima bibit deprensi flumina Nili,
et quem supremae Tethyos unda ferit;
festinavit Arabs, festinavere Sabaei,
et Cilices nimbis hic maduere suis.
crinibus in nodum torti venere Sicambri,
atque aliter tortis crinibus Aethiopes.
vox diversa sonat populorum, tum tamen una est,
cum verus patriae diceris esse pater.

IV

Turba gravis paci placidaeque inimica quieti,
quae semper miseras sollicitabat opes,
traducta est †Getulis† nec cepit harena nocentis:
et delator habet quod dabat exilium.
exulat Ausonia profugus delator ab urbe:
haec licet inpensis principis adnumeres.

V

Iunctam Pasiphaen Dictaeo credite tauro:
vidimus, accepit fabula prisca fidem.
nec se miretur, Caesar, longaeva vetustas:
quidquid fama canit, praestat harena tibi.

II 11 sibi *Ital.*: *om. T*
III *hab. T* 7 araps A^A 9 tortis *Ital.*
IV *hab. T* 3 tr. e. gerulis *Munro*: tr. e. Geticis *Ital.*: tradita Gaetulis *Panormita* 5-6 *nov. epigr. Schneidewin*
V *hab. T* 4 praestat A^A: donat *Ital.*

VII

Qualiter in Scythica religatus rupe Prometheus
adsiduam nimio pectore pavit avem,
nuda Caledonio sic viscera praebuit urso
non falsa pendens in cruce Laureolus.
vivebant laceri membris stillantibus artus
inque omni nusquam corpore corpus erat.
denique supplicium . . .
vel domini iugulum foderat ense nocens,
templa vel arcano demens spoliaverat auro,
subdiderat saevas vel tibi, Roma, faces.
vicerat antiquae sceleratus crimina famae,
in quo, quae fuerat fabula, poena fuit.

VIII

Daedale, Lucano cum sic lacereris ab urso,
quam cuperes pinnas nunc habuisse tuas!

IX

Praestitit exhibitus tota tibi, Caesar, harena
quae non promisit proelia rhinoceros.
o quam terribilis exarsit pronus in iras!
quantus erat taurus, cui pila taurus erat!

X

Laeserat ingrato leo perfidus ore magistrum,
ausus tam notas contemerare manus,
sed dignas tanto persolvit crimine poenas,
et qui non tulerat verbera, tela tulit.
Quos decet esse hominum tali sub principe mores,
qui iubet ingenium mitius esse feris!

VII *hab. T* 7 dignum tulit; ille parentis *add. Schneidewin*
VIII *hab. T*
IX *hab. T* 4 q. e. cornu *Ital.*
X *hab. R* 6 qui iubet *Ital.*: cui iuuat A^A

XI

Praeceps sanguinea dum se rotat ursus harena,
inplicitam visco perdidit ille fugam.
splendida iam tecto cessent venabula ferro,
nec volet excussa lancea torta manu;
deprendat vacuo venator in aëre praedam,
si captare feras aucupis arte placet.

XII

Inter Caesareae discrimina saeva Dianae
fixisset gravidam cum levis hasta suem,
exiluit partus miserae de vulnere matris.
o Lucina ferox, hoc peperisse fuit?
pluribus illa mori voluisset saucia telis,
omnibus ut natis triste pateret iter.
Quis negat esse satum materno funere Bacchum?
sic genitum numen credite: nata fera est.

XIII

Icta gravi telo confossaque vulnere mater
sus pariter vitam perdidit atque dedit.
o quam certa fuit librato dextera ferro!
hanc ego Lucinae credo fuisse manum.
experta est numen moriens utriusque Dianae,
quaque soluta parens quaque perempta fera est.

XIV

Sus fera iam gravior maturi pignore ventris
emisit fetum, vulnere facta parens;
nec iacuit partus, sed matre cadente cucurrit.
O quantum est subitis casibus ingenium!

XI *hab. T*
XII *hab. T* 1 saeva *Ital.*: sua *T* 3 matris *Ital.*: mortis *T* 7-8 *nov. epigr. Friedlaender: initium sequentis epigr. Gilbert*
XIII *hab. T* 2 suspirans v. *Ital.* 6 soluta *Ital.*: salute *T* fera *Ital.*: fama *T*
XIV *hab. T.* *Cum* XIII *confl.* A^A: *corr. Ital.* 1 pignora *Ital.* 3 partus] fetus *N*

XV

Summa tuae, Meleagre, fuit quae gloria famae,
quantast Carpophori portio, fusus aper!
ille et praecipiti venabula condidit urso,
primus in Arctoi qui fuit arce poli,
stravit et ignota spectandum mole leonem,
Herculeas potuit qui decuisse manus,
et volucrem longo porrexit vulnere pardum.
praemia cum †laudem ferre adhuc poteram†.

XVI

Raptus abît media quod ad aethera taurus harena,
non fuit hoc artis, sed pietatis opus.

XVI b

Vexerat Europen fraterna per aequora taurus:
at nunc Alciden taurus in astra tulit.
Caesaris atque Iovis confer nunc, fama, iuvencos:
par onus ut tulerint, altius iste tulit.

XVII

Quod pius et supplex elephas te, Caesar, adorat
hic modo qui tauro tam metuendus erat,
non facit hoc iussus, nulloque docente magistro,
crede mihi, nostrum sentit et ille deum.

XVIII

Lambere securi dextram consueta magistri
tigris, ab Hyrcano gloria rara iugo,

XV *hab. T* 1 famae *Ital.*: sume *T* 2 quanta est *Ital.*: quantum est A^A: quantula *Iunius*: *fort.* tanta est 8 pr. cum laudis (-dum *Ellis*: tandem *Schneidewin*) ferret, adhuc poterat *Ald.*: pr. cui laudem ferre duo (*sc.* ursus et leo) poterant *Buecheler* XVI *hab. T* 1 ad *Ital.*: *om. T*
XVI b *hab. T.* *Cum* XVI *confl. Ital.*, *fort. recte* 3 confer n. fama *Heinsius*: conferre n. stama A^A: confert n. stegma (*vel* stemma *vel* schema) *Ital.*
XVII *hab. T* 3 *post* iussus *distinxi* XVIII *hab. T*

saeva ferum rabido laceravit dente leonem :
res nova, non ullis cognita temporibus.
ausa est tale nihil, silvis dum vixit in altis :
postquam inter nos est, plus feritatis habet.

XIX

Qui modo per totam flammis stimulatus harenam
sustulerat raptas taurus in astra pilas,
occubuit tandem cornuto †adore† petitus,
dum facilem tolli sic elephanta putat.

XX

Cum peteret pars haec Myrinum, pars illa Triumphum,
promisit pariter Caesar utraque manu.
non potuit melius litem finire iocosam.
O dulce invicti principis ingenium !

XXI

Quidquid in Orpheo Rhodope spectasse theatro
dicitur, exhibuit, Caesar, harena tibi.
repserunt scopuli mirandaque silva cucurrit,
quale fuisse nemus creditur Hesperidum.
adfuit inmixtum pecori genus omne ferarum
et supra vatem multa pependit avis,
ipse sed ingrato iacuit laceratus ab urso.
Haec tantum res est facta *παρ' ἱστορίαν*.

XXI b

Orphea quod subito tellus emisit hiatu,
mersa—miramur?—venit ab Eurydice.

XIX *hab. H* 3 c. ardore *Ital.* (*i. e.* 'flammis de cornibus' *Buecheler*) : cornu maiore *Gilbert* : cornuto ut ab ore *Friedlaender* : *fort.* cornu truciore
XX *hab. H* 2 promisit *Ital.* : promisce A^A : promisti *vir doct. ap. Lemairium*
XXI *hab. H* 8 tantum *Housman* (*Class. Rev.* xv. 154) : tamen *H* *παρ' ἱστορίαν Housman* : ita pictoria *H* (*pro* ΠΑΡΙCΤΟΡΙΑ)
XXI b *hab. H* 2 mersa, mir. *Haupt Opp.* iii. 598 : versam*is amur *H* (*unde* versa miramur *T*) : mersum, mir. *Munro* : miramur? mersa *Gilbert*

XXII

Sollicitant pavidi dum rhinocerota magistri
seque diu magnae colligit ira ferae,
desperabantur promissi proelia Martis ;
sed tandem rediit cognitus ante furor.
namque gravem cornu gemino sic extulit ursum,
iactat ut inpositas taurus in astra pilas :
Norica tam certo venabula dirigit ictu [XXIII
fortis adhuc teneri dextera Carpophori.
ille tulit geminos facili cervice iuvencos,
illi cessit atrox bubalus atque vison :
hunc leo cum fugeret, praeceps in tela cucurrit.
I nunc et lentas corripe, turba, moras.

XXIV

Si quis ades longis serus spectator ab oris,
cui lux prima sacri muneris ista fuit,
ne te decipiat ratibus navalis Enyo
et par unda fretis, hic modo terra fuit.
non credis? specta, dum lassant aequora Martem :
parva mora est, dices 'Hic modo pontus erat.'

XXV

Quod nocturna tibi, Leandre, pepercerit unda
desine mirari : Caesaris unda fuit.

XXV b

Cum peteret dulces audax Leandros amores
et fessus tumidis iam premeretur aquis,
sic miser instantes adfatus dicitur undas :
'Parcite dum propero, mergite cum redeo.'

XXII *hab. H* 5 gradem *H* : *corr. T* 6 inpositas *Ital.* : inpossita *H* 7–12 *nov. epigr., sed sine lemmate* A^A : *corr. Ellis* 7 Dorica quam *Ital.* 12 i *Ital.* : *om.* A^A
XXIV *hab. H* 1 adest *Ital.* 2 ipsa *Ital.* 3 ne *Ital.* : nec *H* 5 spectes *Ital.*
XXV *hab. HR*
XXV b *hab. HR. Cum superiore confl.* A^A : *corr. Ital.* 4 cum (*H*) *vel* dum (*R*) r. A^A

XXVI

Lusit Nereïdum docilis chorus aequore toto
et vario faciles ordine pinxit aquas.
fuscina dente minax recto fuit, ancora curvo:
credidimus remum credidimusque ratem,
et gratum nautis sidus fulgere Laconum
lataque perspicuo vela tumere sinu.
Quis tantas liquidis artes invenit in undis?
aut docuit lusus hos Thetis aut didicit.

XXVII

Saecula Carpophorum, Caesar, si prisca tulissent,
non Parthaoniam barbara terra feram,
non Marathon taurum, Nemee frondosa leonem,
Arcas Maenalium non timuisset aprum.
hoc armante manus hydrae mors una fuisset,
huic percussa foret tota Chimaera semel.
igniferos possit sine Colchide iungere tauros,
possit utramque feram vincere Pasiphaes.
si sit, ut aequorei revocetur fabula monstri,
Hesionen solvet solus et Andromedan.
Herculeae laudis numeretur gloria: plus est
bis denas pariter perdomuisse feras.

XXVIII

Augusti labor hic fuerat committere classes
et freta navali sollicitare tuba.
Caesaris haec nostri pars est quota? vidit in undis
et Thetis ignotas et Galatea feras;

XXVI *hab. H* 3 recto *Rooy*: nectho A^A: nexu *Ital.*
XXVII *hab. H* 2 non amarathon cum b. t. fera A^A (*cf.* v. 3): *om. Ital.* (*vers. ficticium exhibent codd. aliquot* 'Iam nullum in monstris orbe fuisset opus'): *corr. Buecheler* 7 ign. A^A: ignipedes *Ital.* iungere *Gronovius*: uincere *H* 7, 8 posset *Ital.* 9 sit ut *Heinsius*: situs A^A
XXVIII *hab. H*

vidit in aequoreo ferventes pulvere currus
et domini Triton isse putavit equos:
dumque parat saevis ratibus fera proelia Nereus,
horruit in liquidis ire pedestris aquis.
quidquid et in Circo spectatur et Amphitheatro,
dives Caesarea praestitit unda tibi.
Fucinus et †tigri† taceantur stagna Neronis:
hanc norint unam saecula naumachiam.

XXIX

Cum traheret Priscus, traheret certamina Verus,
esset et aequalis Mars utriusque diu,
missio saepe viris magno clamore petita est;
sed Caesar legi paruit ipse suae:—
lex erat, ad digitum posita concurrere parma:—
quod licuit, lances donaque saepe dedit.
inventus tamen est finis discriminis aequi:
pugnavere pares, subcubuere pares.
misit utrique rudes et palmas Caesar utrique:
hoc pretium virtus ingeniosa tulit.
Contigit hoc nullo nisi te sub principe, Caesar:
cum duo pugnarent, victor uterque fuit.

XXX

Concita veloces fugeret cum damma Molossos
et varia lentas necteret arte moras,
Caesaris ante pedes supplex similisque roganti
constitit, et praedam non tetigere canes.
. . . . . .
haec intellecto principe dona tulit.

XXVIII 6 domini *Ital.*: domi *H* 8 ire *Ital.*: *om.* A^A Caes.] Caesar, io *Heinsius* tibi] trabe *Senger* (*Filol. Obosr.* v. 1) 11 pigri *Ital.*: diri *Heinsius*: duri (?) *Friedlaender*
XXIX *hab. HR* 5 possita . . . palma (*H*) *vel* positam . . . palmam (*R*) A^A: *corr. Wagner* 9 m. utrisque (*H*: -iusque *R*) A^A: *corr. Scaliger* 11–12 *nov. epigr.* A^A: *corr. Scaliger* 11 te sub *Scaliger*: tibi A^A
XXX *hab. HR* *Inter* XXVII *et* XXVIII *exhibet H*

Numen habet Caesar: sacra est haec, sacra potestas,
credite: mentiri non didicere ferae.

XXXI (XXXII)

Da veniam subitis: non displicuisse meretur,
festinat, Caesar, qui placuisse tibi.

XXXII (XXXI)

Cedere maiori virtutis fama secunda est.
illa gravis palma est, quam minor hostis habet.

XXXIII

Flavia gens, quantum tibi tertius abstulit heres!
paene fuit tanti, non habuisse duos.

XXXI-XXXII *hab. florilegia quaedam* XXXII 1 virtutis *edd.* : uirtuti *codd.*
XXXIII *ap. Scholiastam in Iuven. Sat.* iv. 38. *In fine lib. XI^mi collocat Friedlaender*

M. VAL. MARTIALIS
EPIGRAMMATON

LIBER I

Spero me secutum in libellis meis tale temperamentum ut de illis queri non possit quisquis de se bene senserit, cum salva infimarum quoque personarum reverentia ludant; quae adeo antiquis auctoribus defuit ut nominibus non tantum veris abusi sint sed et magnis. Mihi fama vilius constet et probetur in me novissimum ingenium. Absit a iocorum nostrorum simplicitate malignus interpres nec epigrammata mea scribat: inprobe facit qui in alieno libro ingeniosus est. Lascivam verborum veritatem, id est epigrammaton linguam, excussarem, si meum esset exemplum: sic scribit Catullus, sic Marsus, sic Pedo, sic Gaetulicus, sic quicumque perlegitur. Si quis tamen tam ambitiose tristis est ut apud illum in nulla pagina latine loqui fas sit, potest epistola vel potius titulo contentus esse. Epigrammata illis scribuntur qui solent spectare Florales. Non intret Cato theatrum meum, aut si intraverit, spectet. Videor mihi meo iure facturus si epistolam versibus clusero:

Nosses iocosae dulce cum sacrum Florae
festosque lusus et licentiam volgi,
cur in theatrum, Cato severe, venisti?
an ideo tantum veneras, ut exires?

Epist. *titulum* VALERIVS MARTIALIS LECTORI SVO SALVTEM *exhibet* C^A *fort. recte* 3 infim- *ex* infirm- *ut vid.* B^A 10 scripsit B^A: scribit C^A 13 latina eloqui B^A (*pro* latinae, *i. e.* -ne, loqui)

I

Hic est quem legis ille, quem requiris,
toto notus in orbe Martialis
argutis epigrammaton libellis:
cui, lector studiose, quod dedisti
viventi decus atque sentienti,
rari post cineres habent poetae.

II

Qui tecum cupis esse meos ubicumque libellos
et comites longae quaeris habere viae,
hos eme, quos artat brevibus membrana tabellis:
scrinia da magnis, me manus una capit.
Ne tamen ignores ubi sim venalis et erres
urbe vagus tota, me duce certus eris:
libertum docti Lucensis quaere Secundum
limina post Pacis Palladiumque forum.

III

Argiletanas mavis habitare tabernas,
cum tibi, parve liber, scrinia nostra vacent.
nescis, heu, nescis dominae fastidia Romae:
crede mihi, nimium Martia turba sapit.
maiores nusquam rhonchi: iuvenesque senesque
et pueri nasum rhinocerotis habent.
audieris cum grande sophos, dum basia iactas,
ibis ab excusso missus in astra sago.
sed tu ne totiens domini patiare lituras
neve notet lusus tristis harundo tuos,
aetherias, lascive, cupis volitare per auras:
i, fuge; sed poteras tutior esse domi.

I–II *om.* B^A: *ante Epist.* 18 *exhibet* C^A. *Fort. steterant extra ordinem paginarum* (*cf. IX Epist.* 2) *in recensionibus antiquis*
III *hab. H* 5 rhonchi] runt A^A (*seq.* i, *pro* runci) iuuenesque senesque A^AB^A: iuuenesque senesque (*E*) *vel* iuvenisque senisque (*XBG*) C^A 7 aud. tum C^A (t *pro* c) 12 i *om. H* tutius *Q*

IV

Contigeris nostros, Caesar, si forte libellos,
terrarum dominum pone supercilium.
consuevere iocos vestri quoque ferre triumphi,
materiam dictis nec pudet esse ducem.
qua Thymelen spectas derisoremque Latinum,
illā fronte precor carmina nostra legas.
innocuos censura potest permittere lusus:
lasciva est nobis pagina, vita proba.

V

Do tibi naumachiam, tu das epigrammata nobis:
vis, puto, cum libro, Marce, natare tuo.

VI

Aetherias aquila puerum portante per auras
inlaesum timidis unguibus haesit onus:
nunc sua Caesareos exorat praeda leones
tutus et ingenti ludit in ore lepus.
quae maiora putas miracula? summus utrisque
auctor adest: haec sunt Caesaris, illa Iovis.

VII

Stellae delicium mei columba,
Verona licet audiente dicam,
vicit, Maxime, passerem Catulli.
tanto Stella meus tuo Catullo
quanto passere maior est columba.

VIII

Quod magni Thraseae consummatique Catonis
dogmata sic sequeris salvos ut esse velis,

IV *hab. H* 8 proba A^AC^A *Ausonius XXVIII* (*cent. nupt.*) 4, 6: proba est B^A
V 1 naumachias B^A: naumachiam C^A
VI 5 utrisque B^A: utrique C^A
VIII *hab. T.* 2 saluos (-uus) A^AB^A: talis C^A

pectore nec nudo strictos incurris in ensis,
quod fecisse velim te, Deciane, facis.
nolo virum facili redemit qui sanguine famam,
hunc volo, laudari qui sine morte potest.

IX

Bellus homo et magnus vis idem, Cotta, videri:
sed qui bellus homo est, Cotta, pusillus homo est.

X

Petit Gemellus nuptias Maronillae
et cupit et instat et precatur et donat.
Adeone pulchra est? Immo foedius nil est.
Quid ergo in illa petitur et placet? Tussit.

XI

Cum data sint equiti bis quina nomismata, quare
bis decies solus, Sextiliane, bibis?
iam defecisset portantis calda ministros,
si non potares, Sextiliane, merum.

XII

Itur ad Herculei gelidas qua Tiburis arces
canaque sulphureis Albula fumat aquis,
rura nemusque sacrum dilectaque iugera Musis
signat vicina quartus ab urbe lapis.
hic rudis aestivas praestabat porticus umbras,
heu quam paene novum porticus ausa nefas!
nam subito conlapsa ruit, cum mole sub illa
gestatus biiugis Regulus esset equis.

VIII 5 facili uirum C^A IX *hab. R*
X *hab. T* 1 gemellus $A^A B^A$: gemellus uenustus C^A (*in lemmate* DE GEMELLO A^A: DE VENVSTO $B^A C^A$) 4 petitur $A^A C^A$: appetitur B^A
XI *hab. T* 1 quina $A^A C^A$: bina B^A
XII *hab. T* 1 Itur] Intus *T* herculeas gelidi A^A: herculei gelidas $B^A C^A$ quam *T* (*pro* quá) 4 uicinas *T* 5 umbras $A^A C^A$: auras B^A

nimirum timuit nostras Fortuna querelas,
quae par tam magnae non erat invidiae.
Nunc et damna iuvant; sunt ipsa pericula tanti:
stantia non poterant tecta probare deos.

XIII

Casta suo gladium cum traderet Arria Paeto,
quem de visceribus strinxerat ipsa suis,
'Si qua fides, vulnus quod feci non dolet,' inquit,
'sed tu quod facies, hoc mihi, Paete, dolet.'

XIV

Delicias, Caesar, lususque iocosque leonum
vidimus—hoc etiam praestat harena tibi—
cum prensus blando totiens a dente rediret
et per aperta vagus curreret ora lepus.
Vnde potest avidus captae leo parcere praedae?
sed tamen esse tuus dicitur: ergo potest.

XV

O mihi post nullos, Iuli, memorande sodales,
si quid longa fides canaque iura valent,
bis iam paene tibi consul tricensimus instat,
et numerat paucos vix tua vita dies.
non bene distuleris videas quae posse negari,
et solum hoc ducas, quod fuit, esse tuum.
exspectant curaeque catenatique labores,
gaudia non remanent, sed fugitiva volant.
haec utraque manu conplexuque adsere toto:
saepe fluunt imo sic quoque lapsa sinu.
non est, crede mihi, sapientis dicere 'Vivam':
sera nimis vita est crastina: vive hodie.

XII 10 par tam] parta B^A (*seq.* m) 12 deum A^A: deos $B^A C^A$
XIII *hab. T* *Cum* XII *confl.* B^A 2 strinxerat $A^A B^A$: traxerat C^A 3 fecit B^A 4 quod tu $A^A C^A$: tu quod B^A
XIV *hab. T* 2 hoc $A^A C^A$: hos B^A
XV 1 sodales B^A: sodalis C^A 5 quod B^A: quae C^A 10 fluunt B^A (*cum XC*): fluent C^A (*cum M*)

XVI

Sunt bona, sunt quaedam mediocria, sunt mala plura
quae legis hic: aliter non fit, Avite, liber.

XVII

Cogit me Titus actitare causas
et dicit mihi saepe 'Magna res est.'
Res magna est, Tite, quam facit colonus.

XVIII

Quid te, Tucca, iuvat vetulo miscere Falerno
in Vaticanis condita musta cadis?
quid tantum fecere boni tibi pessima vina?
aut quid fecerunt optima vina mali?
de nobis facile est, scelus est iugulare Falernum
et dare Campano toxica saeva mero.
convivae meruere tui fortasse perire:
amphora non meruit tam pretiosa mori.

XIX

Si memini, fuerant tibi quattuor, Aelia, dentes:
expulit una duos tussis et una duos.
iam secura potes totis tussire diebus:
nil istic quod agat tertia tussis habet.

XX

Dic mihi, quis furor est? turba spectante vocata
solus boletos, Caeciliane, voras.
Quid dignum tanto tibi ventre gulaque precabor?
Boletum qualem Claudius edit, edas.

XVI *hab. R* 2 fit $A^{A}B^{A}$: sit C^{A} (s *pro* f)
XVIII *hab. R* 6 saeua (scaeua A^{A}) mero $A^{A}B^{A}$: uina cado C^{A}
XX *hab. R* 1 furor est] furorem *R* (-em *pro* ē, *i.e.* est) 3 uentri gulaeque (-leque) B^{A}

XXI

Cum peteret regem, decepta satellite dextra
ingessit sacris se peritura focis.
sed tam saeva pius miracula non tulit hostis
et raptum flammis iussit abire virum:
urere quam potuit contempto Mucius igne,
hanc spectare manum Porsena non potuit.
Maior deceptae fama est et gloria dextrae:
si non errasset, fecerat illa minus.

XXII

Quid nunc saeva fugis placidi lepus ora leonis?
frangere tam parvas non didicere feras.
servantur magnis isti cervicibus ungues
nec gaudet tenui sanguine tanta sitis.
praeda canum lepus est, vastos non implet hiatus:
non timeat Dacus Caesaris arma puer.

XXIV

Aspicis incomptis illum, Deciane, capillis,
cuius et ipse times triste supercilium,
qui loquitur Curios adsertoresque Camillos?
nolito fronti credere: nupsit heri.

XXV

Ede tuos tandem populo, Faustine, libellos
et cultum docto pectore profer opus,
quod nec Cecropiae damnent Pandionis arces
nec sileant nostri praetereantque senes.
ante fores stantem dubitas admittere Famam
teque piget curae praemia ferre tuae?
post te victurae per te quoque vivere chartae
incipiant: cineri gloria sera venit.

XXI *vv.* 1–6 *hab. R* 7 decepta C^{A}
XXII *hab. T* 1 nunc] non *Dousa* ore *T*
XXIV *hab. T* XXV 4 nostris B^{A}

XXVI

Sextiliane, bibis quantum subsellia quinque
solus: aqua totiens ebrius esse potes;
nec consessorum vicina nomismata tantum,
aera sed a cuneis ulteriora petis.
non haec Paelignis agitur vindemia prelis
uva nec in Tuscis nascitur ista iugis,
testa sed antiqui felix siccatur Opimi,
egerit et nigros Massica cella cados.
A copone tibi faex Laletana petatur,
si plus quam decies, Sextiliane, bibis.

XXVII

Hesterna tibi nocte dixeramus,
quincunces puto post decem peractos,
cenares hodie, Procille, mecum.
tu factam tibi rem statim putasti
et non sobria verba subnotasti
exemplo nimium periculoso:
μισῶ μνάμονα συμπόταν, Procille.

XXVIII

Hesterno fetere mero qui credit Acerram,
fallitur: in lucem semper Acerra bibit.

XXIX

Fama refert nostros te, Fidentine, libellos
non aliter populo quam recitare tuos.
mea vis dici, gratis tibi carmina mittam:
si dici tua vis, hoc eme, ne mea sint.

XXVI 4 petis B^A: bibis C^A 9 Laeetana *Friedlaender ad* I. xlix. 22
XXVII 2 qui nunc est C^A 3, 7 procelle B^A: procille C^A
4 faetam B^A (e *pro* c) XXVIII *hab. R*
XXIX *hab. T* 4 hoc *om. T*: haec *Ital.*: en *Schneidewin*

XXX

Chirurgus fuerat, nunc est vispillo Diaulus.
coepit quo poterat clinicus esse modo.

XXXII

Non amo te, Sabidi, nec possum dicere quare:
hoc tantum possum dicere, non amo te.

XXXIII

Amissum non flet cum sola est Gellia patrem,
si quis adest iussae prosiliunt lacrimae.
non luget quisquis laudari, Gellia, quaerit,
ille dolet vere qui sine teste dolet.

XXXVI

Si, Lucane, tibi vel si tibi, Tulle, darentur
qualia Ledaei fata Lacones habent,
nobilis haec esset pietatis rixa duobus,
quod pro fratre mori vellet uterque prior,
diceret infernas et qui prior isset ad umbras:
'vive tuo, frater, tempore, vive meo.'

XXXVIII

Quem recitas meus est, o Fidentine, libellus:
sed male cum recitas, incipit esse tuus.

XXXIX

Si quis erit raros inter numerandus amicos,
quales prisca fides famaque novit anus,

XXX 2 quo B^A: quod C^A
XXXII *hab. R*
XXXIII *hab. R* 1, 3 gallia *R* (*cum VX aliis*) 3 luget] licet C^A
XXXVI 5 si qui B^A: et qui C^A
XXXVIII *hab. R* 1 quae citas *R* XXXIX *hab. T*

si quis Cecropiae madidus Latiaeque Minervae
artibus et vera simplicitate bonus,
si quis erit recti custos, mirator honesti
et nihil arcano qui roget ore deos,
si quis erit magnae subnixus robore mentis:
dispeream si non hic Decianus erit.

XL

Qui ducis vultus et non legis ista libenter,
omnibus invideas, livide, nemo tibi.

XLI

Vrbanus tibi, Caecili, videris.
non es, crede mihi. Quid ergo? verna,
hoc quod transtiberinus ambulator,
qui pallentia sulphurata fractis
permutat vitreis, quod otiosae
vendit qui madidum cicer coronae,
quod custos dominusque viperarum,
quod viles pueri salariorum,
quod fumantia qui tomacla raucus
circumfert tepidis cocus popinis,
quod non optimus urbicus poeta,
quod de Gadibus inprobus magister.
Quare desine iam tibi videri,
quod soli tibi, Caecili, videris,
qui Gabbam salibus tuis et ipsum
posses vincere Tettium Caballum.
non cuicumque datum est habere nasum:
ludit qui stolida procacitate,
non est Tettius ille, sed caballus.

XXXIX 3 madius C^A 5 mirator $A^A B^A$: imitator C^A
XL *hab. R* 1 quid *R* (*vix* A^A)
XLI 2 uerna es B^A: uerna C^A 4–20 (*cum* XLII–XLVII) *om.* B^A, *folio amisso* 6 calidum *Heinsius* 11 Urbicus *Scriver.* 12 cadibus *cod.* 17 possis *Scriver.* 18 nasu *cod.*

XLII

Coniugis audisset fatum cum Porcia Bruti
et subtracta sibi quaereret arma dolor,
'Nondum scitis' ait 'mortem non posse negari?
credideram fatis hoc docuisse patrem.'
dixit et ardentis avido bibit ore favillas.
I nunc et ferrum, turba molesta, nega.

XLIII

Bis tibi triceni fuimus, Mancine, vocati
et positum est nobis nil here praeter aprum,
non quae de tardis servantur vitibus uvae
dulcibus aut certant quae melimela favis,
non pira quae longa pendent religata genesta
aut imitata brevis Punica grana rosas,
rustica lactantis nec misit Sassina metas
nec de Picenis venit oliva cadis:
nudus aper, sed et hic minimus qualisque necari
a non armato pumilione potest.
et nihil inde datum est; tantum spectavimus omnes:
ponere aprum nobis sic et harena solet.
Ponatur tibi nullus aper post talia facta,
sed tu ponaris cui Charidemus apro.

XLIV

Lascivos leporum cursus lususque leonum
quod maior nobis charta minorque gerit
et bis idem facimus, nimium si, Stella, videtur
hoc tibi, bis leporem tu quoque pone mihi.

XLII *hab. T* 1 factum *T* 4 fatis *G*: satis $A^A C^A$ (s *pro* f) 6 i *om. T* molestia C^A
XLIII *hab. T* 6 grana A^A: mala C^A 7 lactantes A^A: lactantes (*XV*) *vel* lactentes (*EG*) C^A sasina A^A: fuscina C^A (f *pro* s, u *pro* a): fiscina *Scriver.* 10 amato *T* 11 est ut tantum exspectauimus *T*

XLV

Edita ne brevibus pereat mihi cura libellis,
dicatur potius Τὸν δ' ἀπαμειβόμενος.

XLVII ✓

Nuper erat medicus, nunc est vispillo Diaulus:
quod vispillo facit, fecerat et medicus.

XLVIII

Rictibus his tauros non eripuere magistri,
per quos praeda fugax itque reditque lepus;
quodque magis mirum, velocior exit ab hoste
nec nihil a tanta nobilitate refert.
tutior in sola non est cum currit harena,
nec cavea tanta conditur ille fide.
Si vitare canum morsus, lepus inprobe, quaeris,
ad quae confugias ora leonis habes.

XLIX

Vir Celtiberis non tacende gentibus
nostraeque laus Hispaniae,
videbis altam, Liciniane, Bilbilin,
equis et armis nobilem,
senemque Caium nivibus, et fractis sacrum
Vadaveronem montibus,
et delicati dulce Boterdi nemus,
Pomona quod felix amat.
tepidi natabis lene Congedi vadum
mollesque Nympharum lacus,

XLVII *hab. R* 1 qui fuerat medicus *Paul. Fest. p.* 369 *M.* XLVIII *hab. T* 3 uelociter *L* 4 e A^A: a $B^A C^A$ 6 caueat *T*: caueae B^A (*cum E*) 7 morsus $A^A C^A$: morsum B^A XLIX 5 sterilemque B^A: senemque C^A Caium *Voss. ad Melam* iii. 1: caluum B^A (l *pro* j): catum C^A (T *pro* I) et fractis *Iunius*: effractis *codd.* 7 boleti C^A 9 *sqq. nov. epigr. in codd.* AD LINVM (!): *corr. Ital.* 9 tepida C^A congendi B^A

quibus remissum corpus adstringes brevi
Salone, qui ferrum gelat.
praestabit illic ipsa figendas prope
Voberca prandenti feras.
aestus serenos aureo franges Tago
obscurus umbris arborum;
avidam rigens Dercenna placabit sitim
et Nutha, quae vincit nives.
at cum December canus et bruma impotens
Aquilone rauco mugiet,
aprica repetes Tarraconis litora
tuamque Laletaniam.
ibi inligatas mollibus dammas plagis
mactabis et vernas apros
leporemque forti callidum rumpes equo,
cervos relinques vilico.
vicina in ipsum silva descendet focum
infante cinctum sordido;
vocabitur venator et veniet tibi
conviva clamatus prope;
lunata nusquam pellis et nusquam toga
olidaeque vestes murice;
procul horridus Liburnus et querulus cliens,
imperia viduarum procul;
non rumpet altum pallidus somnum reus,
sed mane totum dormies.
Mereatur alius grande et insanum sophos:
miserere tu felicium

11 adstringas C^A breue B^A 14 Voberca (*L ut vid.*) *vel* Vobisca (*PQF*) B^A (-bis *pro* ƀ, *i. e.* ber?): Voberca C^A: Vobesca *Ital.* 17 rigens B^A: recens C^A derceila C^A 18 nutha B^A: nymeam C^A 21 repetens B^A: repetes C^A 22 lacetaniam B^A: laletaniam C^A: Laeetaniam *Friedlaender* 23 dammis plagas C^A 24 vernos B^A 28 cinctum *Ital.*: cinctus *codd.* (*i. e.* focum; . . . cinctus sordido voc. ven.) 29 venabitur uocatus C^A 37 sanum B^A (*pro* isanum)

veroque fruere non superbus gaudio,
dum Sura laudatur tuus.
non inpudenter vita quod relicum est petit,
cum fama quod satis est habet.

L

Si tibi Mistyllos cocus, Aemiliane, vocatur,
dicatur quare non Taratalla mihi?

LI

Non facit ad saevos cervix, nisi prima, leones.
quid fugis hos dentes, ambitiose lepus?
scilicet a magnis ad te descendere tauris
et quae non cernunt frangere colla velis.
desperanda tibi est ingentis gloria fati:
non potes hoc tenuis praeda sub hoste mori.

LII

Commendo tibi, Quintiane, nostros—
nostros dicere si tamen libellos
possum, quos recitat tuus poeta—:
si de servitio gravi queruntur,
adsertor venias satisque praestes,
et, cum se dominum vocabit ille,
dicas esse meos manuque missos.
hoc si terque quaterque clamitaris,
inpones plagiario pudorem.

LIII

Vna est in nostris tua, Fidentine, libellis
pagina, sed certa domini signata figura,

42 quem B^A (*pro* quom?)
L *hab.* T 2 dicetur P
LI *hab.* T 2 ambitiosa A^A: ambitiose B^AC^A 4 uelis A^A: uelint B^AC^A, *fort. recte* 5 facti T LII 2 si t. d. B^A
LIII *vv.* 1-3, 6-12 *hab.* T

quae tua traducit manifesto carmina furto.
sic interpositus villo contaminat uncto
urbica Lingonicus Tyrianthina bardocucullus,
sic Arretinae violant crystallina testae,
sic niger in ripis errat cum forte Caystri,
inter Ledaeos ridetur corvus olores,
sic ubi multisona fervet sacer Atthide lucus,
inproba Cecropias offendit pica querelas.
indice non opus est nostris nec iudice libris,
stat contra dicitque tibi tua pagina 'Fur es.'

LIV

Si quid, Fusce, vacas adhuc amari—
nam sunt hinc tibi, sunt et hinc amici—,
unum, si superest, locum rogamus,
nec me, quod tibi sim novus, recuses:
omnes hoc veteres tui fuerunt.
tu tantum inspice qui novus paratur
an possit fieri vetus sodalis.

LV

Vota tui breviter si vis cognoscere Marci,
clarum militiae, Fronto, togaeque decus,
hoc petit, esse sui nec magni ruris arator,
sordidaque in parvis otia rebus amat.
quisquam picta colit Spartani frigora saxi
et matutinum portat ineptus Have,
cui licet exuviis nemoris rurisque beato
ante focum plenas explicuisse plagas

3 crimina C^A 4 interposito B^A: interpositus C^A uillo *Heinsius*: uilis B^A: uitio C^A (T *pro* L, I *pro* L): vili . . . unco *Scriver.* 7 errant A^A: errat B^AC^A 9 Atthide] alite T
LIV 2 hic tibi C^A
LV 3 petet B^A: petit C^A 6 auem C^A 7 exuti C^A beati C^A 8 explicuisse B^A: exposuisse C^A

et piscem tremula salientem ducere saeta
flavaque de rubro promere mella cado?
pinguis inaequales onerat cui vilica mensas
et sua non emptus praeparat ova cinis?
non amet hanc vitam quisquis me non amat, opto,
vivat et urbanis albus in officiis.

LVI

Continuis vexata madet vindemia nimbis:
non potes, ut cupias, vendere, copo, merum.

LIX

Dat Baiana mihi quadrantes sportula centum.
inter delicias quid facit ista fames?
redde Lupi nobis tenebrosaque balnea Grylli:
tam male cum cenem, cur bene, Flacce, laver?

LX

Intres ampla licet torvi lepus ora leonis,
esse tamen vacuo se leo dente putat.
quod ruet in tergum vel quos procumbet in armos,
alta iuvencorum volnera figet ubi?
quid frustra nemorum dominum regemque fatigas?
non nisi delecta pascitur ille fera.

LXI

Verona docti syllabas amat vatis,
Marone felix Mantua est,
censetur Aponi Livio suo tellus
Stellaque nec Flacco minus,

14 urbanus C^A
LVI *hab.* *R*
LIX *hab.* *T* 1 baiona *T* quadrante C^A 3 rete *T* luci C^A 4 lauer A^A (-es *T*) : lauor (-bor) B^AC^A
LX 5 dominum nemorum B^A: nemorum dominum C^A
LXI 1 doctis s. mamat B^A 3 aponi B^A : apono C^A : Apona *Ital.*

Apollodoro plaudit imbrifer Nilus,
Nasone Paeligni sonant,
duosque Senecas unicumque Lucanum
facunda loquitur Corduba,
gaudent iocosae Canio suo Gades,
Emerita Deciano meo:
te, Liciniane, gloriabitur nostra
nec me tacebit Bilbilis.

LXII

Casta nec antiquis cedens Laevina Sabinis
et quamvis tetrico tristior ipsa viro
dum modo Lucrino, modo se permittit Averno,
et dum Baianis saepe fovetur aquis,
incidit in flammas: iuvenemque secuta relicto
coniuge Penelope venit, abit Helene.

LXIII

Vt recitem tibi nostra rogas epigrammata. Nolo.
non audire, Celer, sed recitare cupis.

LXIV

Bella es, novimus, et puella, verum est,
et dives, quis enim potest negare?
sed cum te nimium, Fabulla, laudas,
nec dives neque bella nec puella es.

LXVI

Erras, meorum fur avare librorum,
fieri poetam posse qui putas tanti,
scriptura quanti constet et tomus vilis:
non sex paratur aut decem sophos nummis.

5 plaudit B^A : gaudet C^A
LXII *hab.* *T* 6 ueniet C^A *ut vid.*
LXIII *hab.* *R* 1 nostra rogas] nostras *R*
LXIV *hab.* *T* 3 cum A^AC^A : dum B^A
LXVI 3 constet B^A : constat C^A 4 nummis sophos B^A

secreta quaere carmina et rudes curas
quas novit unus scrinioque signatas
custodit ipse virginis pater chartae,
quae trita duro non inhorruit mento.
mutare dominum non potest liber notus.
sed pumicata fronte si quis est nondum
nec umbilicis cultus atque membrana,
mercare: tales habeo; nec sciet quisquam.
aliena quisquis recitat et petit famam,
non emere librum, sed silentium debet.

LXVII

'Liber homo es nimium,' dicis mihi, Ceryle, semper.
In te qui dicit, Ceryle, liber homo est.

LXVIII

Quidquid agit Rufus, nihil est nisi Naevia Rufo.
si gaudet, si flet, si tacet, hanc loquitur.
cenat, propinat, poscit, negat, innuit: una est
Naevia; si non sit Naevia, mutus erit.
scriberet hesterna patri cum luce salutem,
'Naevia lux' inquit 'Naevia lumen, have.'
Haec legit et ridet demisso Naevia voltu.
Naevia non una est: quid, vir inepte, furis?

LXIX

Coepit, Maxime, Pana qui solebat,
nunc ostendere Canium Tarentos.

LXVI 5 querere B^A 7 pater chartae] partae C^A (*non A*) 8 duo C^A horruit C^A 10 punicata B^A 11 umbilicus C^A
LXVII *hab. T* 1 dicis] disci C^A (*non A*) 1, 2 caerule (cer-) A^AB^A: ceryle (-ile) C^A 2 qui degit C^A es C^A, *unde* in te quis dicit, Ceryle, 'liber homo es'? *Ed. Wagner*: *fort. interrogative* l. h. est?, *i.e. impudensne debet vocari?*
LXVIII *hab. T* 1 nisi *om. T* 5 scripserat A^A: scriberet B^AC^A 8 una] uana *T*
LXIX 1 maxima B^A qui *ed. a.* 1473: quae (que) *codd.*

LXX

Vade salutatum pro me, liber: ire iuberis
ad Proculi nitidos, officiose, lares.
Quaeris iter, dicam. Vicinum Castora canae
transibis Vestae virgineamque domum;
inde sacro veneranda petes Palatia clivo,
plurima qua summi fulget imago ducis.
nec te detineat miri radiata colossi
quae Rhodium moles vincere gaudet opus.
flecte vias hac qua madidi sunt tecta Lyaei
et Cybeles picto stat Corybante tholus.
protinus a laeva clari tibi fronte Penates
atriaque excelsae sunt adeunda domus.
hanc pete: ne metuas fastus limenque superbum:
nulla magis toto ianua poste patet,
nec propior quam Phoebus amet doctaeque sorores.
si dicet 'Quare non tamen ipse venit?'
sic licet excusses 'Quia qualiacumque leguntur
ista, salutator scribere non potuit.'

LXXI

Laevia sex cyathis, septem Iustina bibatur,
quinque Lycas, Lyde quattuor, Ida tribus.
omnis ab infuso numeretur amica Falerno,
et quia nulla venit, tu mihi, Somne, veni.

LXXII

Nostris versibus esse te poetam,
Fidentine, putas cupisque credi?

LXX *vv.* 1–16 *hab. T*, *vv.* 1–2 *R* 1 procul B^A 4 uestas C^A 5 uenerando C^A palatio C^A *ut vid.* (-o *EX*, -a *ABC*) 7 miro B^A coloris *T* 9 haec *T* 10 torus A^A: tholus B^AC^A 13 ne A^AB^A: nec C^A lumenque *T* 15 potior A^A: proprior C^A quam *om. T* amat B^A 17 sic B^A: si C^A *ut vid.*
LXXI 1 quathis C^A (*pro* quiathis, *i.e.* cyathis) 2 lycis B^A: lycas C^A 3 effuso B^A: infuso C^A

sic dentata sibi videtur Aegle
emptis ossibus Indicoque cornu ;
sic quae nigrior est cadente moro,
cerussata sibi placet Lycoris.
hac et tu ratione qua poeta es,
calvus cum fueris, eris comatus.

LXXV

Dimidium donare Lino quam credere totum
qui mavolt, mavolt perdere dimidium.

LXXVI

O mihi curarum pretium non vile mearum,
Flacce, Antenorei spes et alumne laris,
Pierios differ cantus citharamque sororum ;
aes dabit ex istis nulla puella tibi.
quid petis a Phoebo ? nummos habet arca Minervae ;
haec sapit, haec omnes fenerat una deos.
quid possunt hederae Bacchi dare ? Pallados arbor
inclinat varias pondere nigra comas.
praeter aquas Helicon et serta lyrasque dearum
nil habet et magnum, sed perinane sophos.
quid tibi cum Cirrha ? quid cum Permesside nuda ?
Romanum propius divitiusque forum est.
illic aera sonant : at circum pulpita nostra
et steriles cathedras basia sola crepant.

LXXVIII

Indignas premeret pestis cum tabida fauces
inque ipsos vultus serperet atra lues,

LXXII 3 sibi B^A : tibi C^A
LXXV *hab. T*
LXXVI 3 cantusque chorosque (-rusque) B^A: cantus citharamque C^A 8 uarios B^A : uario *Schmieder* 9 Hel.] licon C^A deorum C^A 10 semper inane B^A : sed perinane C^A 11 permesside nuda B^A : permessidis unda C^A : parnaside nuda Q 12 proprius (-pius E) diuitiumque C^A 13 ad *codd.*
LXXVIII 2 ipsos] suos P

siccis ipse genis flentes hortatus amicos
decrevit Stygios Festus adire lacus.
nec tamen obscuro pia polluit ora veneno
aut torsit lenta tristia fata fame,
sanctam Romana vitam sed morte peregit
dimisitque animam nobiliore rogo.
Hanc mortem fatis magni praeferre Catonis
fama potest : huius Caesar amicus erat.

LXXIX

Semper agis causas et res agis, Attale, semper :
est, non est quod agas, Attale, semper agis.
si res et causae desunt, agis, Attale, mulas.
Attale, ne quod agas desit, agas animam.

LXXX

Sportula, Cane, tibi suprema nocte petita est.
occidit puto te, Cane, quod una fuit.

LXXXI

A servo scis te genitum blandeque fateris,
cum dicis dominum, Sosibiane, patrem.

LXXXII

Haec quae pulvere dissipata multo
longas porticus explicat ruinas,
en quanto iacet absoluta casu !
tectis nam modo Regulus sub illis
gestatus fuerat recesseratque,
victa est pondere cum suo repente,
et postquam domino nihil timebat,
securo ruit incruenta damno.

6 famem C^A 7 sancta (scā) romana B^A : sanctam romanam C^A 8 rogo B^A : uita C^A (cf. v. 7), *unde* uia *Ital.*
LXXIX *hab. R* LXXX *hab. T* LXXXI *hab. T*
LXXXII 3 en quanto B^A : in tanto C^A 8 ruit B^A : cecidit C^A (*gloss. in* ruit)

Tantae, Regule, post metum querelae
quis curam neget esse te deorum,
propter quem fuit innocens ruina?

LXXXV

Venderet excultos colles cum praeco facetus
atque suburbani iugera pulchra soli,
'Errat' ait 'si quis Mario putat esse necesse
vendere: nil debet, fenerat immo magis.'
'Quae ratio est igitur?' 'Servos ibi perdidit omnes
et pecus et fructus, non amat inde locum.'
Quis faceret pretium nisi qui sua perdere vellet
omnia? Sic Mario noxius haeret ager.

LXXXVI

Vicinus meus est manuque tangi
de nostris Novius potest fenestris.
quis non invideat mihi putetque
horis omnibus esse me beatum,
iuncto cui liceat frui sodale?
Tam longe est mihi quam Terentianus,
qui nunc Niliacam regit Syenen.
non convivere, nec videre saltem,
non audire licet, nec urbe tota
quisquam est tam prope tam proculque nobis.
Migrandum est mihi longius vel illi
vicinus Novio vel inquilinus
sit, si quis Novium videre non volt.

LXXXVIII

Alcime, quem raptum domino crescentibus annis
Lavicana levi caespite velat humus,

LXXXVI *hab.* T 5 frui] frigi T 7 Nil.] iliacam B^A: miliacam C^A 8 nec u. A^AC^A: non u. B^A 12 vel] ut B^A (*pro* vel)
LXXXVIII *hab.* T

accipe non Pario nutantia pondera saxo,
quae cineri vanus dat ruitura labor,
sed faciles buxos et opacas palmitis umbras
quaeque virent lacrimis roscida prata meis
accipe, care puer, nostri monimenta doloris:
hic tibi perpetuo tempore vivet honor.
cum mihi supremos Lachesis perneverit annos,
non aliter cineres mando iacere meos.

LXXXIX

Garris in aurem semper omnibus, Cinna,
garrire et illud teste quod licet turba.
rides in aurem, quereris, arguis, ploras,
cantas in aurem, iudicas, taces, clamas,
adeoque penitus sedit hic tibi morbus,
ut saepe in aurem, Cinna, Caesarem laudes.

XCI

Cum tua non edas, carpis mea carmina, Laeli.
carpere vel noli nostra vel ede tua.

XCIII

Fabricio iunctus fido requiescit Aquinus,
qui prior Elysias gaudet adisse domos.
ara duplex primi testatur munera pili:
plus tamen est, titulo quod breviore legis:
'Iunctus uterque sacro laudatae foedere vitae,
famaque quod raro novit, amicus erat.'

LXXXVIII 3 accipe A^AC^A: aspice B^A Pario] paruo T 4 *post v.* 7 C^A (*in archetypi marg. steterat. Simile initium vv.* 3, 7 accipe *causa transpositionis*) 5 faciles A^AC^A: fragiles B^A bux' (*i. e.* buxus?) *ut vid.* C^A 7 accipe care] acum pecore T 8 uiuit A^A: uiuet B^AC^A 9 supremus La. peruenerit annus A^A
LXXXIX 2 garris *Ital.* 5 adeoque B^A: adeone C^A
XCIII 1 Aquinus] amicus B^A (*sed in lemmate* DE TVMVLO AQVINI, etc.) 2 abisse B^A: adisse C^A 4 pl. t. est B^A: inscriptum C^A (i. est X) (*gloss. ut vid.*) legis B^A: leges C^A 5 functus B^A *ut vid.* 6 q. raros B^A, *unde* quos raros *Rooy*

XCV

Quod clamas semper, quod agentibus obstrepis, Aeli,
non facis hoc gratis : accipis, ut taceas.

XCVII

Cum clamant omnes, loqueris tunc, Naevole, tantum,
et te patronum causidicumque putas.
hac ratione potest nemo non esse disertus.
Ecce, tacent omnes : Naevole, dic aliquid.

XCVIII

Litigat et podagra Diodorus, Flacce, laborat.
sed nil patrono porrigit : haec cheragra est.

XCIX

Non plenum modo vicies habebas,
sed tam prodigus atque liberalis
et tam lautus eras, Calene, ut omnes
optarent tibi centies amici.
Audît vota deus precesque nostras
atque intra, puto, septimas Kalendas
mortes hoc tibi quattuor dederunt.
at tu sic quasi non foret relictum,
sed raptum tibi centies, abisti
in tantam miser esuritionem,
ut convivia sumptuosiora,
toto quae semel apparas in anno,
nigrae sordibus explices monetae,
et septem veteres tui sodales
constemus tibi plumbea selibra.
Quid dignum meritis precemur istis ?

XCV *hab. T*
XCVII *hab. T* 1 t. N.] tu gneuule B^A (*sed in lemm.* ADNEVOLVM . . .) 4 gneuule B^A
XCIX *hab. T* 7 mort (*sic*) est qu. (*om.* hoc tibi) *T* appares *T*

optamus tibi milies, Calene.
hoc si contigerit, fame peribis.

C

Mammas atque tatas habet Afra, sed ipsa tatarum
dici et mammarum maxima mamma potest.

CI

Illa manus quondam studiorum fida meorum
et felix domino notaque Caesaribus,
destituit primos viridis Demetrius annos :
quarta tribus lustris addita messis erat.
ne tamen ad Stygias famulus descenderet umbras,
ureret inplicitum cum scelerata lues,
cavimus et domini ius omne remisimus aegro :
munere dignus erat convaluisse meo.
sensit deficiens sua praemia meque patronum
dixit ad infernas liber iturus aquas.

CII

Qui pinxit Venerem tuam, Lycori,
blanditus, puto, pictor est Minervae.

CIII

'Si dederint superi decies mihi milia centum'
dicebas nondum, Scaevola, iustus eques,
'qualiter o vivam, quam large quamque beate !'
Riserunt faciles et tribuere dei.
sordidior multo post hoc toga, paenula peior,
calceus est sarta terque quaterque cute :
deque decem plures semper servantur olivae,
explicat et cenas unica mensa duas,

C *hab. T*
17 optamus A^AC^A : optemus B^A
CI 3 viridis] uiridesque C^A 7 aegro] ergo B^A
CIII 4 Aiserunt C^A (Miserunt A^2) 6 et *Heinsius* terque quaterque B^A : bisque quaterque C^A 7 tibi nunc B^A : semper C^A

et Veientani bibitur faex crassa rubelli,
  asse cicer tepidum constat et asse Venus.
In ius, o fallax atque infitiator, eamus :
  aut vive aut decies, Scaevola, redde deis.

CIV

Picto quod iuga delicata collo
pardus sustinet inprobaeque tigres
indulgent patientiam flagello,
mordent aurea quod lupata cervi,
quod frenis Libyci domantur ursi
et, quantum Calydon tulisse fertur,
paret purpureis aper capistris,
turpes esseda quod trahunt visontes
et molles dare iussa quod choreas
nigro belua non negat magistro :
quis spectacula non putet deorum ?
Haec transit tamen, ut minora, quisquis
venatus humiles videt leonum,
quos velox leporum timor fatigat.
dimittunt, repetunt, amantque captos,
et securior est in ore praeda,
laxos cui dare perviosque rictus
gaudent et timidos tenere dentes,
mollem frangere dum pudet rapinam,
stratis cum modo venerint iuvencis.
Haec clementia non paratur arte,
sed norunt cuï serviant leones.

CV

In Nomentanis, Ovidi, quod nascitur agris,
  accepit quotiens tempora longa, merum

CIII 10 citer C^A 11 in ius o *Ital.* : illuso (*pro* inl.) B^A : iniusto C^A CIV 5 freno B^A : frenis C^A 10 non B^A : nihil (*i. e.* nil) C^A 11 qui C^A *ut vid.* 20 uenerit B^A : uenerint C^A CV 1 agris B^A : aruis C^A

exuit annosa mores nomenque senecta :
  et quidquid voluit, testa vocatur anus.

CVII

Saepe mihi dicis, Luci carissime Iuli,
  'Scribe aliquid magnum : desidiosus homo es.'
Otia da nobis, sed qualia fecerat olim
  Maecenas Flacco Vergilioque suo :
condere victuras temptem per saecula curas
  et nomen flammis eripuisse meum.
in steriles nolunt campos iuga ferre iuvenci :
  pingue solum lassat, sed iuvat ipse labor.

CVIII

Est tibi—sitque precor multos crescatque per annos—
  pulchra quidem, verum transtiberina domus :
at mea Vipsanas spectant cenacula laurus,
  factus in hac ego sum iam regione senex.
migrandum est, ut mane domi te, Galle, salutem :
  est tanti, vel si longius illa foret.
sed tibi non multum est, unum si praesto togatum :
  multum est, hunc unum si mihi, Galle, nego.
ipse salutabo decuma te saepius hora :
  mane tibi pro me dicet havere liber.

CIX

Issa est passere nequior Catulli,
Issa est purior osculo columbae,
Issa est blandior omnibus puellis,
Issa est carior Indicis lapillis,

CVII *hab. T* 1 clarissime *P* 7 nolunt campos $A^A B^A$ *Fris.* : campos nolunt C^A CVIII 3 Vipsanias *Rooy* 6 es *X* 9 uel serius B^A (*cf. III xxxvi*, 5) : te saepius C^A 10 auere *corr.* auete *ut vid.* C^A (aueto *CG*) CIX 4 capillis C^A

Issa est deliciae catella Publi.
hanc tu, si queritur, loqui putabis;
sentit tristitiamque gaudiumque.
collo nixa cubat capitque somnos,
ut suspiria nulla sentiantur;
et desiderio coacta ventris
gutta pallia non fefellit ulla,
sed blando pede suscitat toroque
deponi monet et rogat levari.
castae tantus inest pudor catellae,
ignorat Venerem; nec invenimus
dignum tam tenera virum puella.
Hanc ne lux rapiat suprema totam,
picta Publius exprimit tabella,
in qua tam similem videbis Issam,
ut sit tam similis sibi nec ipsa.
Issam derique pone cum tabella:
aut utramque putabis esse veram,
aut utramque putabis esse pictam.

CX

Scribere me quereris, Velox, epigrammata longa.
ipse nihil scribis: tu breviora facis.

CXI

Cum tibi sit sophiae par fama et cura deorum,
ingenio pietas nec minor ipsa suo:
ignorat meritis dare munera, qui tibi librum
et qui miratur, Regule, tura dari.

8 colla B^A nexa C^A 13 monet et rogat l. B^A (*cum M*): rogat et monet eleuari C^A 15–16 *om.* C^A
CX *hab. T*
CXI *cum* CX *confl.* B^A: *post* CXII *colloc.* C^A 1 deorum B^A: laborum C^A 2 tuo *Ital.* 3 quid B^A (*pro* quit; *seq.* t) 4 iura C^A

CXII

Cum te non nossem, dominum regemque vocabam:
nunc bene te novi: iam mihi Priscus eris.

CXIII

Quaecumque lusi iuvenis et puer quondam
apinasque nostras, quas nec ipse iam novi,
male conlocare si bonas voles horas
et invidebis otio tuo, lector,
a Valeriano Pollio petes Quinto,
per quem perire non licet meis nugis.

CXIV

Hos tibi vicinos, Faustine, Telesphorus hortos
Faenius et breve rus udaque prata tenet.
condidit hic natae cineres nomenque sacravit
quod legis Antullae, dignior ipse legi.
ad Stygias aequum fuerat pater isset ut umbras:
quod quia non licuit, vivat, ut ossa colat.

CXV

Quaedam me cupit,—invide, Procille!—
loto candidior puella cycno,
argento, nive, lilio, ligustro:
sed quandam volo nocte nigriorem,
formica, pice, graculo, cicada.
Iam suspendia saeva cogitabas:
si novi bene te, Procille, vives.

CXII *hab. R* 2 nunc] dum C^A
CXIII 1 quondam puer B^A 5 Pollio] lopolio B^A 6 nugis *om.* C^A
CXIV 5 et Stygias, sed dum fuerat (*pro* -ras?) pater ire sub umbras B^A: ad Stygias aequum fuerat pater isset ut umbras C^A 6 uiuit *Ital.*
CXV *hab. T* 2 loto] toto B^AC^A (T *pro* L) 4 sed *om. T* quendam A^A: quandam B^AC^A 7 uiuis C^A

CXVI

Hoc nemus aeterno cinerum sacravit honori
  Faenius et culti iugera pulchra soli.
hoc tegitur cito rapta suis Antulla sepulchro,
  hoc erit Antullae mixtus uterque parens.
si cupit hunc aliquis, moneo, ne speret agellum :
  perpetuo dominis serviet iste suis.

CXVII

Occurris quotiens, Luperce, nobis,
'Vis mittam puerum' subinde dicis,
'cui tradas epigrammaton libellum,
lectum quem tibi protinus remittam?'
Non est quod puerum, Luperce, vexes.
longum est, si velit ad Pirum venire,
et scalis habito tribus sed altis.
quod quaeris propius petas licebit.
Argi nempe soles subire Letum :
contra Caesaris est forum taberna
scriptis postibus hinc et inde totis,
omnis ut cito perlegas poetas.
illinc me pete. Nec roges Atrectum—
hoc nomen dominus gerit tabernae—: .
de primo dabit alterove nido
rasum pumice purpuraque cultum
denarîs tibi quinque Martialem.
'Tanti non es' ais? Sapis, Luperce.

CXVIII

Cui legisse satis non est epigrammata centum,
  nil illi satis est, Caediciane, mali.

CXVI *hab.* *T* 1 aeternum A^A cinerem B^A honore C^A 2 pulchra A^AC^A : pauca B^A 3 suis *om.* *T* 5 mones peret *T* 6 suus C^A
CXVII occurrit B^A 6 uelis C^A 8 petas propius C^A 13 petes C^A arrectum (*pro* adrectum *vel* atr-) C^A 15 nido nomen nido B^A (*pro* nomen, *i. e.* nomen *corr.* nido)
CXVIII *hab.* *T* 2 deciliane B^A

M. VAL. MARTIALIS
EPIGRAMMATON
LIBER II

VAL. MARTIALIS DECIANO SVO SAL.

'QVID nobis' inquis 'cum epistola? parum enim tibi praestamus, si legimus epigrammata? quid hic porro dicturus es quod non possis versibus dicere? Video quare tragoedia atque comoedia epistolam accipiant, quibus pro se loqui non licet: epigrammata curione non egent et contenta sunt sua, id est mala, lingua: in quacumque pagina visum est, epistolam faciunt. Noli ergo, si tibi videtur, rem facere ridiculam et in toga saltantis inducere personam. Denique videris an te delectet contra retiarium ferula. Ego inter illos sedeo qui protinus reclamant.' Puto me hercules, Deciane, verum dicis. Quid si scias cum qua et quam longa epistola negotium fueris habiturus? Itaque quod exigis fiat. Debebunt tibi si qui in hunc librum inciderint, quod ad primam paginam non lassi pervenient.

I

TER centena quidem poteras epigrammata ferre,
  sed quis te ferret perlegeretque, liber?
at nunc succincti quae sint bona disce libelli.
  hoc primum est, brevior quod mihi charta perit;

EPIST. *om.* C^A 1 Val. . . . Sal. *secl.* *Scriver.* 2 parum enim] parumne *Ital.* 3 daturus *PQ* (a *pro* ic) 4 uersibus *Ital.* : uerbis (*pro* versib., *i. e.* versibus) 4, 5 q. tr. atque c. *Gilbert* : quare tragoedia aut qua comoedia, *cod ut vid.* (qua t. aut qua c. *P*, quare t. aut c. *LQ*) : quare tragoedi . . . comoedi *Ital.* 7 id est mala *del. ed. a.* 1473 9 et in *Ital.* : et dein *cod.* saltantis *Pontanus* : saltanti *cod.* : saltantem *Ital.*
I *hab.* *T* 2 -ue P^2 3 sit *T* : sunt C^A

deinde, quod haec una peragit librarius hora,
  nec tantum nugis serviet ille meis;
tertia res haec est, quod si cui forte legeris,
  sis licet usque malus, non odiosus eris.
te conviva leget mixto quincunce, sed ante
  incipiat positus quam tepuisse calix.
Esse tibi tanta cautus brevitate videris?
  Ei mihi, quam multis sic quoque longus eris!

II

Creta dedit magnum, maius dedit Africa nomen,
  Scipio quod victor quodque Metellus habet;
nobilius domito tribuit Germania Rheno,
  et puer hoc dignus nomine, Caesar, eras.
frater Idumaeos meruit cum patre triumphos,
  quae datur ex Chattis laurea, tota tua est.

III

Sexte, nihil debes, nil debes, Sexte, fatemur.
  debet enim, si quis solvere, Sexte, potest.

V

Ne valeam, si non totis, Deciane, diebus
  et tecum totis noctibus esse velim.
sed duo sunt quae nos disiungunt milia passum:
  quattuor haec fiunt, cum rediturus eam.
saepe domi non es, cum sis quoque, saepe negaris:
  vel tantum causis vel tibi saepe vacas.
te tamen ut videam, duo milia non piget ire;
  ut te non videam, quattuor ire piget.

I 5 peragit $A^{A}B^{A}$: peraget C^{A} 7 legeres C^{A} 8 si licet C^{A} *ut vid.*
II *hab.* *T* 3 domino C^{A} 4 nomine] munere *prius scripserat* B^{A} III *hab.* *R*
V *hab.* *T* 2 *post v.* 4 *ut vid.* C^{A} 3 disiungunt A^{A}: distingunt (-guunt) $B^{A}C^{A}$

VI

I nunc, edere me iube libellos.
lectis vix tibi paginis duabus
spectas eschatocollion, Severe,
et longas trahis oscitationes.
Haec sunt, quae relegente me solebas
rapta exscribere, sed Vitellianis,
haec sunt, singula quae sinu ferebas
per convivia cuncta, per theatra,
haec sunt aut meliora si qua nescis.
Quid prodest mihi tam macer libellus,
nullo crassior ut sit umbilico,
si totus tibi triduo legatur?
numquam deliciae supiniores.
lassus tam cito deficis viator,
et cum currere debeas Bovillas,
interiungere quaeris ad Camenas?
I nunc, edere me iube libellos.

VII

Declamas belle, causas agis, Attice, belle,
  historias bellas, carmina bella facis,
componis belle mimos, epigrammata belle,
  bellus grammaticus, bellus es astrologus,
et belle cantas et saltas, Attice, belle,
  bellus es arte lyrae, bellus es arte pilae.
Nil bene cum facias, facias tamen omnia belle,
  vis dicam quid sis? magnus es ardalio.

VI 2 *post v.* 3 B^{A} 6 scribere C^{A} (*pro* escribere, *i. e.* exscribere) 14 deficit C^{A}
VII vv. 1–5, 8 *hab.* *R* 1 attice A^{A}: attale $B^{A}C^{A}$ (*et in lemm.* AD ATTALVM $B^{A}C^{A}$) 5 attice $A^{A}B^{A}$: attale C^{A} 6 bellus (-u's?) a. l. (*om.* es) C^{A} *ut vid.* b. et a. p. B^{A}: b. es a. p. C^{A} 7 facias t. *Fris*: facis t. B^{A} (facis attamen *Q*) C^{A} 8 qui A^{A}: quid $B^{A}C^{A}$ hardalio B^{A} (*ex* ard. *L*)

VIII

Si qua videbuntur chartis tibi, lector, in istis
sive obscura nimis sive latina parum,
non meus est error: nocuit librarius illis
dum properat versus adnumerare tibi.
quod si non illum sed me peccasse putabis,
tunc ego te credam cordis habere nihil.
'Ista tamen mala sunt.' Quasi nos manifesta negemus!
haec mala sunt, sed tu non meliora facis.

XI

Quod fronte Selium nubila vides, Rufe,
quod ambulator porticum terit seram,
lugubre quiddam quod tacet piger voltus,
quod paene terram nasus indecens tangit,
quod dextra pectus pulsat et comam vellit:
non ille amici fata luget aut fratris,
uterque natus vivit et precor vivat,
salva est et uxor sarcinaeque servique,
nihil colonus vilicusque decoxit.
Maeroris igitur causa quae? Domi cenat.

XIII

Et iudex petit et petit patronus.
solvas censeo, Sexte, creditori.

XIV

Nil intemptatum Selius, nil linquit inausum,
cenandum quotiens iam videt esse domi.
currit ad Europen et te, Pauline, tuosque
laudat Achilleos, sed sine fine, pedes.

VIII *hab. R* 1 ch.] phastis *R* 7 quae si man. (*om.* nos) C^A negamus *R*
XI *vv.* 1, 4-6, 10 *hab. T* 1 sillum *T* (*pro* Silium) 2 sera B^A, *fort. recte*: seram C^A 4 tangit ind. B^A 9 -ue *Ital.* 10 quae A^A *ut vid.* (*om. T*) C^A: quae est B^A cena est A^A: cenat B^AC^A
XIV 1 inquit C^A (*cum L*)

si nihil Europe fecit, tunc Saepta petuntur,
si quid Phillyrides praestet et Aesonides.
hinc quoque deceptus Memphitica templa frequentat,
adsidet et cathedris, maesta iuvenca, tuis.
inde petit centum pendentia tecta columnis,
illinc Pompei dona nemusque duplex.
nec Fortunati spernit nec balnea Fausti,
nec Grylli tenebras Aeoliamque Lupi:
nam thermis iterumque iterumque iterumque lauatur.
omnia cum fecit, sed renuente deo,
lotus ad Europes tepidae buxeta recurrit,
si quis ibi serum carpat amicus iter.
Per te perque tuam, vector lascive, puellam,
ad cenam Selium tu, rogo, taure, voca.

XV

Quod nulli calicem tuum propinas
humane facis, Horme, non superbe.

XVI

Zoilus aegrotat: faciunt hanc stragula febrem.
si fuerit sanus, coccina quid facient?
quid torus a Nilo, quid Sidone tinctus olenti?
ostendit stultas quid nisi morbus opes?
Quid tibi cum medicis? dimitte Machaonas omnis.
vis fieri sanus? stragula sume mea.

XVII

Tonstrix Suburae faucibus sedet primis,
cruenta pendent qua flagella tortorum
Argique Letum multus obsidet sutor.

5 tunc B^A: tum C^A 7 hic *Ital.* 13 nam t. iterumque iterumque l. C^A: nam thermis iterum ternis iterumque l. *Gilbert post Heinsium* 15 tepida B^A
XVI *hab. T* 3 olent C^A 4 quis A^AB^A (*sed* qui *PQ ut vid.*) 5 demitte B^AC^A *ut vid.* ones C^A (*pro* ões, *i. e.* omnes)

sed ista tonstrix, Ammiane, non tondet,
non tondet, inquam. Quid igitur facit? Radit.

XVIII

Capto tuam, pudet heu, sed capto, Maxime, cenam,
tu captas aliam: iam sumus ergo pares.
mane salutatum venio, tu diceris isse
ante salutatum: iam sumus ergo pares.
sum comes ipse tuus tumidique anteambulo regis,
tu comes alterius: iam sumus ergo pares.
Esse sat est servum, iam nolo vicarius esse.
qui rex est regem, Maxime, non habeat.

XIX

Felicem fieri credis me, Zoile, cena?
felicem cena, Zoile, deinde tua?
debet Aricino conviva recumbere clivo,
quem tua felicem, Zoile, cena facit.

XX

Carmina Paulus emit, recitat sua carmina Paulus.
nam quod emas possis iure vocare tuum.

XXIV

Si det iniqua tibi tristem fortuna reatum,
squalidus haerebo pallidiorque reo:
si iubeat patria damnatum excedere terra,
per freta, per scopulos exulis ibo comes.
dat tibi divitias: ecquid sunt ista duorum?
das partem? multum est? Candide, das aliquid?

XVIII *vv.* 1-4, 7-8 *hab. T* 7 seruo *f* 8 maxime $A^{A}B^{A}$: postume C^{A} (*sed* maxime *v.* 1, *et in lemmate* AD MAXIMVM) (*fort. et hic et in v.* 1 Postume *var. lectio antiqua erat*)
XIX *vv.* 3-4 *hab. T* 2 tuam C^{A}
XX *hab. R* 2 *om.* B^{A} iure vocare A^{A}: dicere iure C^{A}
XXIV *hab. T*; *vv.* 7-8 *hab. R* 3 patriam *T* 5 deorum C^{A} 6 'Multum est.' (*sic*) *Schneidewin*

Mecum eris ergo miser: quod si deus ore sereno
adnuerit, felix, Candide, solus eris.

XXVII

Laudantem Selium cenae cum retia tendit
accipe, sive legas sive patronus agas:
'Effecte! graviter! cito! nequiter! euge! beate!
hoc volui!' 'Facta est iam tibi cena, tace.'

XXIX

Rufe, vides illum subsellia prima terentem,
cuius et hinc lucet sardonychata manus
quaeque Tyron totiens epotavere lacernae
et toga non tactas vincere iussa nives,
cuius olet toto pinguis coma Marcelliano
et splendent volso bracchia trita pilo,
non hesterna sedet lunata lingula planta,
coccina non laesum pingit aluta pedem,
et numerosa linunt stellantem splenia frontem.
Ignoras quid sit? splenia tolle, leges.

XXX

Mutua viginti sestertia forte rogabam,
quae vel donanti non grave munus erat.
quippe rogabatur felixque vetusque sodalis
et cuius laxas arca flagellat opes.
is mihi 'Dives eris, si causas egeris' inquit.
Quod peto da, Gai: non peto consilium.

XXVII 3 cito *om.* B^{A}: st *Schneidewin* 4 *vel* 'Hoc v.: f. e.' *etc.*
XXIX 1 terentem (*Lf*) *vel* tenentem (*PQF*): terentem C^{A} 3 quotiens B^{A}: totiens C^{A} 5 marcellino *G*, *fort. recte* (*cf. L. Mueller in de re metr.*² *p.* 299): marcelliniano *E* (*pro* -iano?) 8 pingit B^{A}: cingit C^{A} 10 qui *Ital.* leges (*EA*) *vel* legas (*XV*) C^{A}
XXX *hab. T* 3 felixque $A^{A}C^{A}$: fidusque B^{A} uerusque *T*

XXXII

Lis mihi cum Balbo est, tu Balbum offendere non vis
Pontice: cum Licino est, hic quoque magnus homo est.
vexat saepe meum Patrobas confinis agellum,
contra libertum Caesaris ire times.
abnegat et retinet nostrum Laronia servum,
respondes 'Orba est, dives, anus, vidua.'
Non bene, crede mihi, servo servitur amico:
sit liber, dominus qui volet esse meus.

XXXV

Cum sint crura tibi similent quae cornua lunae,
in rhytio poteras, Phoebe, lavare pedes.

XXXVI

Flectere te nolim, sed nec turbare capillos;
splendida sit nolo, sordida nolo cutis;
nec tibi mitrarum nec sit tibi barba reorum:
nolo virum nimium, Pannyche, nolo parum.
nunc sunt crura pilis et sunt tibi pectora saetis
horrida, sed mens est, Pannyche, volsa tibi.

XXXVII

Quidquid ponitur hinc et inde verris,
mammas suminis imbricemque porci
communemque duobus attagenam,
mullum dimidium lupumque totum
muraenaeque latus femurque pulli
stillantemque alica sua palumbum.

XXXII *hab. T*; *v.* 1 *hab. post* III xi *R* 3 Patrobas] protas B^A (pro- *pro* prō-, *i. e.* patro-) 5 laronia $A^A C^A$: letoria (laet-, lect-) B^A
XXXVI *vv.* 1-2, 5-6 *hab. R* 1 sed *om. R* 3 mitharum (my-) *ut vid.* B^A
XXXVII *vv.* 1-2, 4-5, 10-11 *hab. T* 1 uersus B^A (*pro* versis; s *pro* r) 6 stellantemque C^A halica *codd.*

haec cum condita sunt madente mappa,
traduntur puero domum ferenda:
nos accumbimus otiosa turba.
Vllus si pudor est, repone cenam:
cras te, Caeciliane, non vocavi.

XXXVIII

Quid mihi reddat ager quaeris, Line, Nomentanus?
Hoc mihi reddit ager: te, Line, non video.

XL

Vri Tongilius male dicitur hemitritaeo.
novi hominis fraudes: esurit atque sitit.
subdola tenduntur crassis nunc retia turdis,
hamus et in mullum mittitur atque lupum.
Caecuba saccentur quaeque annus coxit Opimi,
condantur parco fusca Falerna vitro.
omnes Tongilium medici iussere lavari:
o stulti, febrem creditis esse? Gula est.

XLI

'Ride si sapis, o puella, ride'
Paelignus, puto, dixerat poeta.
sed non dixerat omnibus puellis.
verum ut dixerit omnibus puellis,
non dixit tibi: tu puella non es,
et tres sunt tibi, Maximina, dentes,
sed plane piceique buxeique.
quare si speculo mihique credis,
debes non aliter timere risum,

XXXVII 11 uocabo A^A
XXXVIII *hab. T* 2 reddet C^A (*pro* reddit)
XL *hab. T* 2 fraudes $A^A B^A$: mores C^A 3 ceruis A^A: turdis $B^A C^A$ 5 sincentur *T*: siccentur B^A: saccentur C^A opimus C^A 6 conduntur *T*: condatur C^A (*cum L*) fusa A^A: fusca $B^A C^A$
XLI *vv.* 6-7, 9-23 *hab. T et quidem hoc ordine dispositos*, 9, 10, 12, 11, 6, 7, 13 *sqq.* 6 et] nam A^A

quam ventum Spanius manumque Priscus
quam cretata timet Fabulla nimbum,
cerussata timet Sabella solem.
voltus indue tu magis severos,
quam coniunx Priami nurusque maior.
mimos ridiculi Philistionis
et convivia nequiora vita
et quidquid lepida procacitate
laxat perspicuo labella risu.
te maestae decet adsidere matri
lugentique virum piumve fratrem,
et tantum tragicis vacare Musis.
at tu iudicium secuta nostrum
plora, si sapis, o puella, plora.

XLIII

Κοινὰ φίλων haec sunt, haec sunt tua, Candide, κοινά,
quae tu magnilocus nocte dieque sonas:
te Lacedaemonio velat toga lota Galaeso
vel quam seposito de grege Parma dedit:
at me, quae passa est furias et cornua tauri,
noluerit dici quam pila prima suam.
misit Agenoreas Cadmi tibi terra lacernas:
non vendes nummis coccina nostra tribus.
tu Libycos Indis suspendis dentibus orbis:
fulcitur testa fagina mensa mihi.
inmodici tibi flava tegunt chrysendeta mulli:
concolor in nostra, cammare, lance rubes.

XLI 10 panius *T* -que $A^{A}C^{A}$: -ue B^{A} 13 saeuos *T* 14 prami *ut vid.* C^{A} (prami *X*, primi *EAB*) 18 puella C^{A} 20 lu. gentiue A^{A}: lugentique $B^{A}C^{A}$ piumue A^{A}: piumque $B^{A}C^{A}$ 22 aptu C^{A} (*pro* attu, *i. e.* at tu)

XLIII 1 haec sunt (ecsunt) *semel* C^{A} candida B^{A} 1-2 *fort.* Κοινὰ φίλων! haec . . . sonas? *interrogative* 4 terra dedit C^{A} (*cf. xlvi* 6?) 5 furia sed (set) C^{A} 10 texta C^{A}

grex tuus Iliaco poterat certare cinaedo:
at mihi succurrit pro Ganymede manus.
ex opibus tantis veteri fidoque sodali
das nihil et dicis, Candide, κοινὰ φίλων?

XLIV

Emi seu puerum togamve pexam
seu tres, ut puta, quattuorve libras,
Sextus protinus ille fenerator,
quem nostis veterem meum sodalem,
ne quid forte petam timet cavetque,
et secum, sed ut audiam, susurrat:
'Septem milia debeo Secundo,
Phoebo quattuor, undecim Phileto,
et quadrans mihi nullus est in arca.'
O grande ingenium mei sodalis!
durum est, Sexte, negare, cum rogaris,
quanto durius, antequam rogeris!

XLVI

Florida per varios ut pingitur Hybla colores,
cum breve Sicaniae ver populantur apes,
sic tua subpositis conlucent prela lacernis,
sic micat innumeris arcula synthesibus,
atque unam vestire tribum tua candida possunt,
Apula non uno quae grege terra tulit.
tu spectas hiemem succincti lentus amici
pro scelus! et lateris frigora trita times.
Quantum erat, infelix, pannis fraudare duobus—
quid renuis?—non te, Naevole, sed tineas?

XLIV 2 uel B^{A} (*pro* ut?): ut C^{A} 6 sed ut] sicut C^{A} 11 rogeris B^{A}: rogaris C^{A}

XLVI *vv.* 1-4, 7-10 *hab. T* 3 conlucent $A^{A}C^{A}$: perlucent (*PQf*) *vel* praelucent (*L*) B^{A} (*seq.* pre-) prela] prata C^{A} 8 later *T*: lateri *Ital.* f. tuta times *Ital.*: f. tr. tui *Friedlaender* 9 erat *om. T* 10 quid (*XG*) *vel* quod (*EABC*) C^{A} metuis A^{A}: renuis $B^{A}C^{A}$

XLVIII

Coponem laniumque balneumque,
tonsorem tabulamque calculosque
et paucos, sed ut eligam, libellos:
unum non nimium rudem sodalem:
haec praesta mihi, Rufe, vel Butuntis,
et thermas tibi habe Neronianas.

LIII

Vis fieri liber? mentiris, Maxime, non vis:
sed fieri si vis, hac ratione potes.
liber eris, cenare foris si, Maxime, nolis,
Veientana tuam si domat uva sitim,
si ridere potes miseri chrysendeta Cinnae,
contentus nostra si potes esse toga,
si plebeia Venus gemino tibi vincitur asse,
si tua non rectus tecta subire potes.
haec tibi si vis est, si mentis tanta potestas,
liberior Partho vivere rege potes.

LV

Vis te, Sexte, coli: volebam amare.
parendum est tibi: quod iubes, colere:
sed si te colo, Sexte, non amabo.

LVII

Hic quem videtis gressibus vagis lentum,
amethystinatus media qui secat Saepta,
quem non lacernis Publius meus vincit,
non ipse Cordus alpha paenulatorum,

LIII *hab.* T 1 l. f. A^A: f. l. B^AC^A libera mentiri C^A 2 potest T (*et fort.* A^A): potes B^AC^A 3 nolis A^AB^A: nolles C^A (*pro* noles?): uoles D 7 iungitur *Heinsius* 8, 9 *transp.* C^A 8 tecta (*EA*) *vel* tanta (*XVBC*) C^A (*cf. v.* 9)
LV 1 nolebam C^A amari B^A 2 coleris B^A: colere C^A 3 sexte colo B^A
LVII 2 quem sec. saetta (-cta) C^A (*pro* Saepta) 3 cernis C^A

quem grex togatus sequitur et capillatus
recensque sella linteisque lorisque,
oppigneravit modo modo ad Cladi mensam
vix octo nummis anulum, unde cenaret.

LVIII

Pexatus pulchre rides mea, Zoile, trita.
Sunt haec trita quidem, Zoile, sed mea sunt.

LIX

Mica vocor: quid sim cernis, cenatio parva:
ex me Caesareum prospicis ecce tholum.
frange toros, pete vina, rosas cape, tinguere nardo:
ipse iubet mortis te meminisse deus.

LXIV

Dum modo causidicum, dum te modo rhetora fingis
et non decernis, Laure, quid esse velis,
Peleos et Priami transît et Nestoris aetas
et fuerat serum iam tibi desinere.
incipe, tres uno perierunt rhetores anno,
si quid habes animi, si quid in arte vales.
si schola damnatur, fora litibus omnia fervent,
ipse potest fieri Marsua causidicus.
heia age, rumpe moras: quo te sperabimus usque?
dum quid sis dubitas, iam potes esse nihil.

LXV

Cur tristiorem cernimus Saleianum?
'An causa levis est?' inquis, 'extuli uxorem.'
O grande fati crimen! o gravem casum!

7 Cladi *Salmasius*: gladi B^A: claudi C^A LVIII *hab.* T LXIV *hab.* T 1 Dum te c. D tum te T 2 non] dum D laure A^AC^A: taure B^A quid A^AB^A: quis C^A 4 deserere D 7 Discola T 8 potes T (*et fort.* A^A): potest B^AC^A 9 sperauimus A^AC^A (*pro* -bimus) 10 quid A^AB^A: quis C^A
LXV 2 inquis extuli B^A: extulit inquit C^A (*pro* extuli, inquit?)

illa, illa dives mortua est Secundilla,
centena decies quae tibi dedit dotis?
nollem accidisset hoc tibi, Saleiane.

LXVI

Vnus de toto peccaverat orbe comarum
anulus, incerta non bene fixus acu.
hoc facinus Lalage speculo, quo viderat, ulta est,
et cecidit saevis icta Plecusa comis.
Desine iam, Lalage, tristes ornare capillos,
tangat et insanum nulla puella caput.
hoc salamandra notet vel saeva novacula nudet,
ut digna speculo fiat imago tua.

LXVII

Occurris quocumque loco mihi, Postume, clamas
protinus et prima est haec tua vox 'Quid agis?'
hoc, si me decies una conveneris hora,
dicis: habes puto tu, Postume, nil quod agas.

LXVIII

Quod te nomine iam tuo saluto,
quem regem et dominum prius vocabam,
ne me dixeris esse contumacem:
totis pillea sarcinis redemi.
reges et dominos habere debet
qui se non habet atque concupiscit
quod reges dominique concupiscunt.
servom si potes, Ole, non habere,
et regem potes, Ole, non habere.

LXVI *hab. T* 3 quod *T* (*et fort.* A^A): quo B^AC^A 4 plecusa (-ussa) A^AC^A: phlegusa (-cusa) B^A sectis (*Ital.*)—genis *Markland MS. in exempl. suo* 5 onerare C^A 6 tangit *T*: tangito *Heinsius* sanum B^A (*pro* isanum) 8 ut d. in sp. *Q* tua A^AB^A: tuo C^A
LXVII *hab. R* 1 occurris *R* 2 prima] proxima C^A 4 dicam B^A

LXIX

Invitum cenare foris te, Classice, dicis:
si non mentiris, Classice, dispeream.
ipse quoque ad cenam gaudebat Apicius ire:
cum cenaret, erat tristior ille, domi.
si tamen invitus vadis, cur, Classice, vadis?
'Cogor' ais: verum est; cogitur et Selius.
En rogat ad cenam Melior te, Classice, rectam.
grandia verba ubi sunt? si vir es, ecce, nega.

LXXI

Candidius nihil est te, Caeciliane. Notavi,
si quando ex nostris disticha pauca lego,
protinus aut Marsi recitas aut scripta Catulli.
hoc mihi das, tamquam deteriora legas,
ut conlata magis placeant mea? Credimus istud:
malo tamen recites, Caeciliane, tua.

LXXIV

Cinctum togatis post et ante Saufeium,
quanta reduci Regulus solet turba,
ad alta tonsum templa cum reum misit,
Materne, cernis? invidere nolito.
comitatus iste sit precor tuus numquam.
hos illi amicos et greges togatorum
Fuficulenus praestat et Faventinus.

LXXV

Verbera securi solitus leo ferre magistri
insertamque pati blandus in ora manum
dedidicit pacem subito feritate reversa,
quanta nec in Libycis debuit esse iugis.

LXIX *hab. T; vv.* 1–4 *hab. R* 1 dices C^A (*pro* dicis) 6 ait C^A
LXXI *hab. T* 1 gallidius *T* (*pro* call.): candidius B^AC^A 2 lego A^AB^A: legis C^A 5 placeat C^A istud A^AC^A: illud B^A
LXXIV 2 reducere B^A LXXV *hab. T*

†

nam duo de tenera puerilia corpora turba,
  sanguineam rastris quae renovabat humum,
saevos et infelix furiali dente peremit:
  Martia non vidit maius harena nefas.
Exclamare libet: 'crudelis, perfide, praedo,
  a nostra pueris parcere disce lupa!'

LXXVI

Argenti libras Marius tibi quinque reliquit,
  cui nihil ipse dabas: hic tibi verba dedit?

LXXVII

Cosconi, qui longa putas epigrammata nostra,
  utilis unguendis axibus esse potes.
hac tu credideris longum ratione colosson
  et puerum Bruti dixeris esse brevem.
disce quod ignoras: Marsi doctique Pedonis
  saepe duplex unum pagina tractat opus.
non sunt longa quibus nihil est quod demere possis,
  sed tu, Cosconi, disticha longa facis.

LXXVIII

Aestivo serves ubi piscem tempore, quaeris?
  In thermis serva, Caeciliane, tuis.

LXXIX

Invitas tunc me cum scis, Nasica, vocasse.
  Excussatum habeas me rogo: ceno domi.

LXXX

Hostem cum fugeret, se Fannius ipse peremit.
  hic, rogo, non furor est, ne moriare, mori?

LXXVI *hab. T* 1 relinquit *T* 2 cum *T* dabat C^A
LXXVII *hab. T* 2 urgendis *Ital.* 5 disce] dis *T*
LXXVIII *hab. R*
LXXIX *hab. R* 1 uocasse $A^A B^A$: uocatum C^A
LXXX *hab. R, et quidem ante* LXXVIII *collocatum* 2 haec C^A

LXXXI

Laxior hexaphoris tua sit lectica licebit:
  cum tamen haec tua sit, Zoile, sandapila est.

LXXXII

Abscisa servom quid figis, Pontice, lingua?
  nescis tu populum, quod tacet ille, loqui?

LXXXV

Vimine clausa levi niveae custodia coctae,
  hoc tibi Saturni tempore munus erit.
dona quod aestatis misi tibi mense Decembri
  si quereris, rasam tu mihi mitte togam.

LXXXVI

Quod nec carmine glorior supino
nec retro lego Sotaden cinaedum,
nusquam Graecula quod recantat echo
nec dictat mihi luculentus Attis
mollem debilitate galliambon:
non sum, Classice, tam malus poeta.
quid si per gracilis vias petauri
invitum iubeas subire Ladan?
turpe est difficiles habere nugas
et stultus labor est ineptiarum.
scribat carmina circulis Palaemon,
me raris iuvat auribus placere.

LXXXVIII

Nil recitas et vis, Mamerce, poeta videri.
  quidquid vis esto, dummodo nil recites.

LXXXI *hab. R* 2 scand- *R* (*L ante corr.*)
LXXXII *hab. T* 1 quid figis A^A: quod fugis C^A (*fort. pro* quod figis): quid fingis C^A 2 nesci *T*: nescin *Beverland*
LXXXV *hab. T* 1 coptae B^A (*pro* coctae): coeptae C^A 3 aestate B^A 4 queris *T*
LXXXVI 4 dicta B^A 5 debilitatem B^A 8 inuitum *ex* inuictum B^A *ut vid.* 10 inertiarum B^A
LXXXVIII *hab. TR* 2 esto uis *ut vid.* C^A recitas A^A

LXXXIX

Quod nimio gaudes noctem producere vino
ignosco: vitium, Gaure, Catonis habes.
carmina quod scribis Musis et Apolline nullo
laudari debes: hoc Ciceronis habes.
quod vomis, Antoni: quod luxuriaris, Apici.
quod ⟨balatro es⟩ vitium dic mihi cuius habes?

XC

Quintiliane, vagae moderator summe iuventae,
gloria Romanae, Quintiliane, togae,
vivere quod propero pauper nec inutilis annis,
da veniam: properat vivere nemo satis.
differat hoc patrios optat qui vincere census
atriaque inmodicis artat imaginibus.
me focus et nigros non indignantia fumos
tecta iuvant et fons vivus et herba rudis.
sit mihi verna satur, sit non doctissma coniunx,
sit nox cum somno, sit sine lite dies.

XCI

Rerum certa salus, terrarum gloria, Caesar,
sospite quo magnos credimus esse deos,
si festinatis totiens tibi lecta libellis
detinuere oculos carmina nostra tuos,
quod fortuna vetat fieri permitte videri,
natorum genitor credar ut esse trium.
haec, si displicui, fuerint solacia nobis;
haec fuerint nobis praemia, si placui.

LXXXIX *hab. T*; *vv.* 1–2 *hab. R*
XC *hab. T*; *vv.* 9–10 *hab. R* 7 focus] rogus C^A
XCI 3 festinantis B^A

XCII

Natorum mihi ius trium roganti
Musarum pretium dedit mearum
solus qui poterat. Valebis, uxor.
non debet domini perire munus.

XCIII

'Primus ubi est' inquis 'cum sit liber iste secundus?'
Quid faciam si plus ille pudoris habet?
tu tamen hunc fieri si mavis, Regule, primum,
unum de titulo tollere iota potes.

XCII *cum* XCI *confl.* B^A 4 pomine *corr.* domini C^A *ut vid.* (pominiae *E*, pominie *BF*, pominte *G*, dominiae *AC*, domine *X*)
XCIII *hab. R*

M. VAL. MARTIALIS

EPIGRAMMATON

LIBER III

I

Hoc tibi quidquid id est longinquis mittit ab oris
  Gallia Romanae nomine dicta togae.
hunc legis et laudas librum fortasse priorem:
  illa vel haec mea sunt, quae meliora putas.
plus sane placeat domina qui natus in urbe est:
  debet enim Gallum vincere verna liber.

II

Cuius vis fieri, libelle, munus?
festina tibi vindicem parare,
ne nigram cito raptus in culinam
cordylas madida tegas papyro
vel turis piperisve sis cucullus.
Faustini fugis in sinum? sapisti.
cedro nunc licet ambules perunctus
et frontis gemino decens honore
pictis luxurieris umbilicis,
et te purpura delicata velet,
et cocco rubeat superbus index.
illo vindice nec Probum timeto.

I *hab.* *T* 3 Nunc *F*
II 4 madidas B^A: madida C^A 5 piperisue B^A: piperisque C^A 11 rubeas C^A 12 uindice B^A: iudice C^A

IV

Romam vade, liber: si, veneris unde, requiret,
  Aemiliae dices de regione viae.
si, quibus in terris, qua simus in urbe, rogabit,
  Corneli referas me licet esse Foro.
cur absim, quaeret: breviter tu multa fatere:
  'Non poterat vanae taedia ferre togae.'
'Quando venit?' dicet: tu respondeto: 'Poeta
  exierat: veniet, cum citharoedus erit.'

V

Vis commendari sine me cursurus in urbem,
  parve liber, multis, an satis unus erit?
unus erit, mihi crede, satis, cui non eris hospes,
  Iulius, adsiduum nomen in ore meo.
protinus hunc primae quaeres in limine Tectae:
  quos tenuit Daphnis, nunc tenet ille lares.
est illi coniunx, quae te manibusque sinuque
  excipiet, tu vel pulverulentus eas.
hos tu seu pariter sive hanc illumve priorem
  videris, hoc dices 'Marcus havere iubet,'
et satis est: alios commendet epistola: peccat
  qui commendandum se putat esse suis.

VI

Lux tibi post Idus numeratur tertia Maias,
  Marcelline, tuis bis celebranda sacris.

IV *hab.* *T* 1 requirit A^A (*pro* -ret) 3 rogarit A^A: rogabit B^A: rogauit C^A (*pro* -bit) 5 absim $A^A C^A$: absit B^A quaeret breviter] quae breviter quaeret *ut vid.* C^A (*sic* *E*; quae br. *A*; br. quaeret *XBGF*) 7 uenie C^A (E *pro* T) dicit C^A (*pro* dicet) responde poetae C^A (*sed* -ta *XCG*) 8 citharoedis C^A (-is *pro* -us)
V 1 cursus B^A 3 erit h. C^A 5 primae quaeres in limine Tectae *Gronovius*: primi . . . tecti B^A; primaeque in crimine tectae C^A 9 hanc illumue B^A: hunc illamue C^A 10 habere (*pro* hauere) *codd.* libet B^A (li *pro* ju)
VI 2 celebrande C^A

inputat aetherios ortus haec prima parenti,
libat florentes haec tibi prima genas.
magna licet dederit iucundae munera vitae,
plus numquam patri praestitit ille dies.

VII

Centum miselli iam valete quadrantes,
anteambulonis congiarium lassi,
quos dividebat balneator elixus.
quid cogitatis, o fames amicorum?
regis superbi sportulae recesserunt.
'Nihil stropharum est: iam salarium dandum est.'

VIII

'Thaida Quintus amat.' 'Quam Thaida?' 'Thaida luscam.'
Vnum oculum Thais non habet, ille duos.

IX

Versiculos in me narratur scribere Cinna.
Non scribit, cuius carmina nemo legit.

X

Constituit, Philomuse, pater tibi milia bina
menstrua perque omnis praestitit illa dies,
luxuriam premeret cum crastina semper egestas
et vitiis essent danda diurna tuis.
idem te moriens heredem ex asse reliquit.
exheredavit te, Philomuse, pater.

XI

Si tua nec Thais nec lusca est, Quinte, puella,
cur in te factum distichon esse putas?

VI 4 negas C^A 6 ulla B^A: ille C^A
VII 2 antambulonis C^A conglarium B^A 3 quas (quos *L*) d. B^A: quod si uidebat C^A
VIII *hab. R* 1 quam th. l. B^A: quam thaidam thaida l. C^A
IX *hab. R*
X 4 essent *Ital.*: esset (ēēt) *codd.* diuturna B^A
XI *vv.* 1–2 *hab. R* 1 sic *R* 2 ecce A^A: esse $B^A C^A$

Sed simile est aliquid: pro Laide Thaida dixi.
Dic mihi, quid simile est Thais et Hermione?
tu tamen es Quintus: mutemus nomen amantis:
si non vult Quintus, Thaida Sextus amet.

XII

Vnguentum, fateor, bonum dedisti
convivis here, sed nihil scidisti.
Res salsa est bene olere et esurire.
qui non cenat et unguitur, Fabulle,
hic vere mihi mortuus videtur.

XIII

Dum non vis pisces, dum non vis carpere pullos,
et plus quam patri, Naevia, parcis apro,
accussas rumpisque cocum, tamquam omnia cruda
attulerit. Numquam sic ego crudus ero.

XIV

Romam petebat esuritor Tuccius
profectus ex Hispania.
occurrit illi sportularum fabula:
a ponte rediit Mulvio.

XV

Plus credit nemo tota quam Cordus in urbe.
'Cum sit tam pauper, quomodo?' Caecus amat.

3 similest C^A dixi B^A: dixit C^A: dixti *ed. a.* 1475 6 amet B^A: amat C^A XII *vv.* 3–5 *hab. T* 3 falsa *T* (*cum QFCG*) (f *pro* s) XIII *hab. T* 1 pisces A^A: piscem B^A: pisces *cum v. l.* leporem C^A (*unde* dum non uis pisces leporem *EA*, dum non uis pisces *BG*, dum pisces leporem *XC*) pullos $A^A B^A$: mullos C^A 2 putri *Heinsius* pascis *T* XIV 1 esuritortococius C^A *ut vid.* (*sed* esuritor tuccius *X*) XV 1 credit B^A: credet C^A (*pro* -dit?) quam tota *codd.* (tota quam *G*)

XVI

Das gladiatores, sutorum regule, cerdo,
quodque tibi tribuit subula, sica rapit.
ebrius es: neque enim faceres hoc sobrius umquam,
ut velles corio ludere, cerdo, tuo.
lusisti corio: sed te, mihi crede, memento
nunc in pellicula, cerdo, tenere tua.

XVIII

Perfrixisse tuas questa est praefatio fauces.
cum te excussaris, Maxime, quid recitas?

XIX

Proxima centenis ostenditur ursa columnis,
exornant fictae qua platanona ferae.
huius dum patulos adludens temptat hiatus
pulcher Hylas, teneram mersit in ora manum.
vipera sed caeco scelerata latebat in aere
vivebatque anima deteriore fera.
non sensit puer esse dolos, nisi dente recepto
dum perit. O facinus, falsa quod ursa fuit!

XX

Dic, Musa, quid agat Canius meus Rufus:
utrumne chartis tradit ille victuris
legenda temporum acta Claudianorum?
an quae Neroni falsus adstruit scriptor,
an aemulatur inprobi iocos Phaedri?
lascivus elegis an severus herois?
an in cothurnis horridus Sophocleis?

XVI *hab. R* 2 tribui C^A 5 corio A^AC^A: satis est B^A tu *R*
XVIII *hab. T* 2 excussare *T*: exuraris C^A (r *pro* s)
XIX *hab. T* 2 fictae A^AC^A: pictae B^A (p *pro* f) quam *T* (*pro* quá) pare C^A (p *pro* f) 3 adludet C^A 5 scelata *T*: caelata (cel-) C^A iacebat A^A: latebat B^AC^A
XX 5 ioqos *Ital.*: locos (-cus B^A) *codd.* (l *pro* j) 6 hereis C^A 7 in] i C^A sopheleis B^A

an otiosus in schola poetarum
lepore tinctos Attico sales narrat?
hinc si recessit, porticum terit templi
an spatia carpit lentus Argonautarum?
an delicatae sole rursus Europae
inter tepentes post meridie buxos
sedet ambulatve liber acribus curis?
Titine thermis an lavatur Agrippae
an inpudici balneo Tigillini?
an rure Tulli fruitur atque Lucani?
an Pollionis dulce currit ad quartum?
an aestuantis iam profectus ad Baias
piger Lucrino nauculatur in stagno?
'Vis scire quid agat Canius tuus? Ridet.'

XXI

Proscriptum famulus servavit fronte notatus.
Non fuit haec domini vita, sed invidia.

XXII

Dederas, Apici, bis trecenties ventri,
et adhuc supererat centies tibi laxum.
hoc tu gravatus ut famem et sitim ferre
summa venenum potione perduxti.
Nihil est, Apici, tibi gulosius factum.

XXIII

Omnia cum retro pueris obsonia tradas,
cur non mensa tibi ponitur a pedibus?

9 tinctus atticos B^A 10 ressit B^A teri B^A (*seq.* t) 12 rufus B^A (*i. e.* Rufus?): rursus C^A 14 ambulatue B^A: ambulatque C^A 15 Petine C^A 16 inpudicibus in eo C^A (i *pro* l) 17 rura C^A
XXI *hab. R* 1 proscriptus C^A notata A^A: notatus B^AC^A
XXII 2 sed (set) B^A: et C^A superat B^A luxum C^A (*sed* laxum *A*): luxu *Ital.* 3 ferres C^A 4 perduxti *Scriver.*: duxisti B^A: perduxit C^A 5 nihil B^A: nullum C^A
XXIII 1 pueris retro C^A tractas C^A (*pro* traclas; cl *pro* d)

XXV

Si temperari balneum cupis fervens,
Faustine, quod vix Iulianus intraret,
roga lavetur rhetorem Sabineium.
Neronianas is refrigerat thermas.

XXVII

Numquam me revocas, venias cum saepe vocatus:
ignosco, nullum si modo, Galle, vocas.
invitas alios: vitium est utriusque. 'Quod?' inquis.
Et mihi cor non est et tibi, Galle, pudor.

XXIX

Has cum gemina compede dedicat catenas,
Saturne, tibi Zoilus, anulos priores.

XXX

Sportula nulla datur; gratis conviva recumbis:
dic mihi, quid Romae, Gargiliane, facis?
unde tibi togula est et fuscae pensio cellae?
unde datur quadrans? unde vir es Chiones?
cum ratione licet dicas te vivere summa,
quod vivis, nulla cum ratione facis.

XXXI

Sunt tibi, confiteor, diffusi iugera campi
urbanique tenent praedia multa lares,
et servit dominae numerosus debitor arcae
sustentatque tuas aurea massa dapes.

XXV 4 is B^A *ut vid.* (is *Lf*: si *P*: *om. Q*): hic C^A refrigera B^A (*seq.* t)
XXVII *hab. R* 1 uenias cum saepe $A^A B^A$: cum sis prior ipse C^A 3 al. vit.] alio fuit dum C^A utrisque B^A 4 est t. (*om.* et) *ut vid.* C^A (est nec t. *ABC*)
XXIX 1 dicat B^A (*praec.* -de) XXX *hab. T*; *v.* 1 *hab. R* 2 dic] quid C^A qu. Rom. *om. T* 3 togula] getula *T*
XXXI *hab. T. Om.* C^A 2 Albanique $A^A N$: urbanique B^A 3 domino numerosa A^A: dominae numerosus B^A 4 massa A^A: mensa B^A

fastidire tamen noli, Rufine, minores:
plus habuit Didymos, plus Philomelus habet.

XXXIV

Digna tuo cur sis indignaque nomine, dicam.
Frigida es et nigra es: non es et es Chione.

XXXV

Artis Phidiacae toreuma clarum
pisces aspicis: adde aquam, natabunt.

XXXVI

Quod novus et nuper factus tibi praestat amicus,
hoc praestare iubes me, Fabiane, tibi:
horridus ut primo semper te mane salutem
per mediumque trahat me tua sella lutum,
lassus ut in thermas decuma vel serius hora
te sequar Agrippae, cum laver ipse Titi.
Hoc per triginta merui, Fabiane, Decembres,
ut sim tiro tuae semper amicitiae?
hoc merui, Fabiane, toga tritaque meaque,
ut nondum credas me meruisse rudem?

XXXVII

Irasci tantum felices nostis amici.
non belle facitis, sed iuvat hoc: facite.

XXXVIII

Quae te causa trahit vel quae fiducia Romam,
Sexte? quid aut speras aut petis inde? refer.

XXXIV *hab. T* 2 Fr. est C^A non es *om.* C^A (*ob homoeotel.*) et *om. T*
XXXV 1 aris C^A 2 respices aspicis C^A
XXXVI *hab. T*; *vv.* 1–4 *hab. R* 3 te semper A^A: semper te $B^A C^A$ 9 togata tr. B^A meraque C^A
XXXVII 2 facere B^A: facite C^A
XXXVIII *vv.* 1–12 *hab. T* 1 te *om.* C^A

'Causas' inquis 'agam Cicerone disertior ipso
atque erit in triplici par mihi nemo foro.'
Egit Atestinus causas et Civis—utrumque
noras—; sed neutri pensio tota fuit.
'Si nihil hinc veniet, pangentur carmina nobis:
audieris, dices esse Maronis opus.'
Insanis: omnes gelidis quicumque lacernis
sunt ibi, Nasones Vergiliosque vides.
'Atria magna colam.' Vix tres aut quattuor ista
res aluit, pallet cetera turba fame.
'Quid faciam? suade: nam certum est vivere Romae.'
Si bonus es, casu vivere, Sexte, potes.

XL (XLI)

Inserta phialae Mentoris manu ducta
lacerta vivit et timetur argentum.

XLI (XL)

Mutua quod nobis ter quinquagena dedisti
ex opibus tantis, quas gravis arca premit,
esse tibi magnus, Telesine, videris amicus.
Tu magnus, quod das? immo ego, quod recipis.

XLIII

Mentiris iuvenem tinctis, Laetine, capillis,
tam subito corvus, qui modo cycnus eras.
non omnes fallis scit te Proserpina canum:
personam capiti detrahet illa tuo.

XLIV

Occurrit tibi nemo quod libenter,
quod, quacumque venis, fuga est et ingens

XXXVIII 3 disertior A^A (discretior T) C^A: disertius B^A 6 non oras sed T: norasse B^A 7 tangentur C^A 12 aliud C^A (iu *pro* ui)
XL 1 ductat B^A
XLI *hab.* T 3 e. t. lete si magnus uiueris C^A 4 magnos C^A
XLIII *hab.* R 3 fallis A^AB^A: falles C^A (*pro* -is?)
XLIV *hab.* T 1 qui T

circa te, Ligurine, solitudo,
quid sit, scire cupis? Nimis poeta es.
hoc valde vitium periculosum est.
non tigris catulis citata raptis,
non dipsas medio perusta sole,
nec sic scorpios inprobus timetur.
nam tantos, rogo, quis ferat labores?
et stanti legis et legis sedenti.
in thermas fugio: sonas ad aurem.
piscinam peto: non licet natare.
ad cenam propero: tenes euntem.
ad cenam venio: fugas sedentem.
lassus dormio: suscitas iacentem.
Vis, quantum facias mali, videre?
vir iustus, probus, innocens timeris.

XLV

Fugerit an Phoebus mensas cenamque Thyestae
ignoro: fugimus nos, Ligurine, tuam.
illa quidem lauta est dapibusque instructa superbis,
sed nihil omnino te recitante placet.
nolo mihi ponas rhombos mullumve bilibrem
nec volo boletos, ostrea nolo: tace.

XLVI

Exigis a nobis operam sine fine togatam:
non eo, libertum sed tibi mitto meum.

4 quod B^AC^A fit P: *om.* C^A *ut vid.* (*sed* quod si sc. *XC et corr.* G) est B^A 7 nec C^A (*cf. v.* 8) 8 non C^A (*cf. v.* 7) 10 tanti *ut vid.* C^A 12 sonas ad aurem] tenes euntem C^A (*cf. v.* 14) 13 poete T (*pro* pete?) licet A^AB^A: sinis C^A 14 tenes euntem] sonas ad aurem C^A (*cf. v.* 12) 15 fuga TC^A 18 probus A^AC^A: bonus B^A
XLV *hab.* T; *vv.* 5–6 *hab.* R 1 ph. men. A^AC^A: men. ph. B^A 2 non C^A 3 illa A^AC^A: ista B^A 5 rhombos A^AB^A: rhombum C^A -que A^A: -ue B^AC^A 6 bol.] letos C^A
XLVI *hab.* T; *vv.* 9–10 *hab.* R

'Non est' inquis 'idem.' Multo plus esse probabo:
vix ego lecticam subsequar, ille feret.
in turbam incideris, cunctos umbone repellet:
invalidum est nobis ingenuumque latus.
quidlibet in causa narraveris, ipse tacebo:
at tibi tergeminum mugiet ille sophos.
lis erit, ingenti faciet convicia voce:
esse pudor vetuit fortia verba mihi.
'Ergo nihil nobis' inquis 'praestabis amicus?'
Quidquid libertus, Candide, non poterit.

XLVII

Capena grandi porta qua pluit gutta
Phrygiumque Matris Almo qua lavat ferrum,
Horatiorum qua viret sacer campus
et qua pusilli fervet Herculis fanum,
Faustine, plena Bassus ibat in reda,
omnis beati copias trahens ruris.
illic videres frutice nobili caules
et utrumque porrum sessilesque lactucas
pigroque ventri non inutiles betas;
illic coronam pinguibus gravem turdis
leporemque laesum Gallici canis dente
nondumque victa lacteum faba porcum.
nec feriatus ibat ante carrucam,
sed tuta faeno cursor ova portabat.
Vrbem petebat Bassus? immo rus ibat.

XLVI 3 multum p. est *T* este C^A (*pro* ēe, *i. e.* esse) 5 umbo C^A (*seq.* re-) 7 causa $A^A C^A$: causam B^A 8 addit ibi C^A (*pro* adtibi) 11 nihil] mihi *T*
XLVII 4 pusilli] plusilli B^A 6 trahens ruris *Ital.*: ruris trahent B^A: trahens iuris C^A 9 utiles B^A 10 coram B^A turris C^A *ut vid.* (*sed* turdis *X*) 11 G. c. d. *Ital.*: callicanis dentem B^A: gallicicanis dentes C^A *ut vid.* 12 uictati (uicticti) C^A fabo C^A 15 Vrbem B^A: Romam C^A

XLVIII

Pauperis extruxit cellam, sed vendidit Olus
praedia: nunc cellam pauperis Olus habet.

XLIX

Veientana mihi misces, ubi Massica potas:
olfacere haec malo pocula quam bibere.

L

Haec tibi, non alia, est ad cenam causa vocandi,
versiculos recites ut, Ligurine, tuos.
deposui soleas, adfertur protinus ingens
inter lactucas oxygarumque liber:
alter perlegitur, dum fercula prima morantur:
tertius est, nec adhuc mensa secunda venit:
et quartum recitas et quintum denique librum.
putidus est, totiens si mihi ponis aprum.
Quod si non scombris scelerata poemata donas,
cenabis solus iam, Ligurine, domi.

LII

Empta domus fuerat tibi, Tongiliane, ducentis:
abstulit hanc nimium casus in urbe frequens.
conlatum est deciens. Rogo, non potes ipse videri
incendisse tuam, Tongiliane, domum?

LV

Quod quacumque venis Cosmum migrare putamus
et fluere excusso cinnama fusa vitro,

XLVIII *hab. R* 1 Olus *om. ut vid.* C^A 2 praetia (pre-) C^A paupetusolus C^A *ut vid.*
XLIX *hab. T* 2 mallo C^A
L *vv.* 1–2 *hab. R* 3 deusui B^A 4 ostygarumque C^A (*pro* ossy-, *i. e.* oxy-) 5 perlegitur B^A: pergetor C^A *ut vid.* (*sed* porrigitur XCG^2, perletor G^1) 6 uenit B^A: fuit C^A 7 librum B^A: bruma ($EAGB^1$) *vel* broma (XC) (*i. e.* βρῶμα?) C^A 8 es B^A (*seq.* t)
LII 1 ducenis *Scriver.* 2 hac C^A
LV *hab. T* 1 quamcunque C^A (*pro* quác-?) putamque C^A 2 exc.] effusos B^A

nolo peregrinis placeas tibi, Gellia, nugis.
scis, puto, posse meum sic bene olere canem.

LVI

Sit cisterna mihi quam vinea malo Ravennae,
cum possim multo vendere pluris aquam.

LVII

Callidus inposuit nuper mihi copo Ravennae:
cum peterem mixtum, vendidit ille merum.

LVIII

Baiana nostri villa, Basse, Faustini
non otiosis ordinata myrtetis
viduaque platano tonsilique buxeto
ingrata lati spatia detinet campi,
sed rure vero barbaroque laetatur.
hic farta premitur angulo Ceres omni
et multa fragrat testa senibus autumnis;
hic post Novembres imminente iam bruma
seras putator horridus refert uvas.
truces in alta valle mugiunt tauri
vitulusque inermi fronte prurit in pugnam.
vagatur omnis turba sordidae chortis,
argutus anser gemmeique pavones
nomenque debet quae rubentibus pinnis
et picta perdix Numidicaeque guttatae
et impiorum phasiana Colchorum;
Rhodias superbi feminas premunt galli;

LV 3 cellia B^A 4 sus C^A (u *pro* ci)
LVI *hab. T* 1 mallo $A^A C^A$ LVII *hab. T* 1 caupo A^A
LVIII 1 Balana C^A nosti B^A 6 somni C^A (*praec.* s)
7 multas C^A .11 purit C^A *ut vid.* (*pro* prit, *i. e.* prurit) 16
phasianae C^A 17 Rhodia superbisminas C^A (s *pro* f) promunt
C^A (o *pro* e)

sonantque turres plausibus columbarum,
gemit hinc palumbus, inde cereus turtur.
avidi secuntur vilicae sinum porci
matremque plenam mollis agnus expectat.
cingunt serenum lactei focum vernae
et larga festos lucet ad lares silva.
non segnis albo pallet otio caupo,
nec perdit oleum lubricus palaestrita,
sed tendit avidis rete subdolum turdis
tremulave captum linea trahit piscem
aut inpeditam cassibus refert dammam.
exercet hilares facilis hortus urbanos,
et paedagogo non iubente lascivi
parere gaudent vilico capillati,
et delicatus opere fruitur eunuchus.
nec venit inanis rusticus salutator:
fert ille ceris cana cum suis mella
metamque lactis Sassinate de silva;
somniculosos ille porrigit glires,
hic vagientem matris hispidae fetum,
alius coactos non amare capones.
et dona matrum vimine offerunt texto
grandes proborum virgines colonorum.
facto vocatur laetus opere vicinus;
nec avara servat crastinas dapes mensa,
vescuntur omnes ebrioque non novit
satur minister invidere convivae.

18 columnarum (-mpn-) B^A 21 angnus C^A *ut vid.* (agnus *EAG*, annus *X*, anus *B*, anius *C*) 22 sesenum C^A (s *pro* r)
23 lare silua C^A *ut vid.* (*unde* festo . . . lare s. $EABG^1$, festos . . . lares s. XCG^2) 24 carbo B^A: capo C^A (*sed* caupo *B*) 26 subdole
B^A: subdolum C^A 29 urbanus C^A *ut vid.* (*sed* -nos *X*)
32 delicatos C^A *ut vid.* 35 Sassinatis; e silua *Rooy* 37 hinc
B^A 38 alios C^A 39 et a m. C^A (*pro* et dā m., *i. e.* et dona m.?)
uimine offerunt *Heinsius*: uimineo ferunt *codd.* 42 seruat B^A:
struas C^A (*pro* servas) (T *pro* E) 44 fatus C^A (f *pro* s, s *pro* r):
fartus *Ital.* ministri C^A

At tu sub urbe possides famem mundam
et turre ab alta prospicis meras laurus,
furem Priapo non timente securus;
et vinitorem farre pascis urbano
pictamque portas otiosus ad villam
holus, ova, pullos, poma, caseum, mustum.
Rus hoc vocari debet, an domus longe?

LIX

Sutor cerdo dedit tibi, culta Bononia, munus,
fullo dedit Mutinae: nunc ubi copo dabit?

LX

Cum vocer ad cenam non iam venalis ut ante,
cur mihi non eadem quae tibi cena datur?
ostrea tu sumis stagno saturata Lucrino,
sugitur inciso mitulus ore mihi:
sunt tibi boleti, fungos ego sumo suillos:
res tibi cum rhombo est, at mihi cum sparulo.
aureus inmodicis turtur te clunibus implet,
ponitur in cavea mortua pica mihi.
cur sine te ceno cum tecum, Pontice, cenem?
sportula quod non est prosit: edamus idem.

LXI

Esse nihil dicis quidquid petis, inprobe Cinna:
si nil, Cinna, petis, nil tibi, Cinna, nego.

LXII

Centenis quod emis pueros et saepe ducenis,
quod sub rege Numa condita vina bibis,

LVIII 46 moras C^A (o *pro* e) 47 eurem C^A (E *pro* F) timentis B^A 48 uinitore C^A pascentis B^A (*cf. ad* timente *v.* 47) urbane C^A (e *pro* o) 50 caseus *ut vid.* C^A 51 uocari debet B^A: uocatur C^A
LIX *hab. T* 2 tibi caupo *T*
LX *hab. T* 1 uocer A^A (*cum D*): uocor B^AC^A tam C^A (T *pro* I) 4 sugitur A^AB^A: sumitur C^A 5 pusillos A^AB^A: suillos C^A 6 *vel* rhombost at A^AC^A: et B^A 10 quae *T* (*et fort.* A^A): quod B^AC^A
LXI *hab. R*
LXII *hab. T*

quod constat decies tibi non spatiosa supellex,
libra quod argenti milia quinque rapit,
aurea quod fundi pretio carruca paratur,
quod pluris mula est quam domus empta tibi:
haec animo credis magno te, Quinte, parare?
falleris: haec animus, Quinte, pusillus emit.

LXIII

Cotile, bellus homo es: dicunt hoc, Cotile, multi.
audio: sed quid sit, dic mihi, bellus homo?
'Bellus homo est, flexos qui digerit ordine crines,
balsama qui semper, cinnama semper olet;
cantica qui Nili, qui Gaditana susurrat,
qui movet in varios bracchia volsa modos;
inter femineas tota qui luce cathedras
desidet atque aliqua semper in aure sonat,
qui legit hinc illinc missas scribitque tabellas;
pallia vicini qui refugit cubiti;
qui scit quam quis amet, qui per convivia currit,
Hirpini veteres qui bene novit avos.'
Quid narras? hoc est, hoc est homo, Cotile, bellus?
res pertricosa est, Cotile, bellus homo.

LXIV

Sirenas hilarem navigantium poenam
blandasque mortes gaudiumque crudele,
quas nemo quondam deserebat auditas,
fallax Vlixes dicitur reliquisse.
Non miror: illud, Cassiane, mirarer,
si fabulantem Canium reliquisset.

LXII 3 deci (*sic*) B^A 7 magno credis A^AC^A: credis magno B^A
LXIII *vv.* 1–4 *hab. R* 2 dic m. cotile b. h. B^A 5 qui et g. B^A gaditani C^A 6 choros B^A: modos C^A 9 missa C^A 13 hoc est *semel* C^A cot. h. b. C^A
LXIV *hab. T* 1 ponam C^A (*pro* poenam) 2 crudelem C^A

LXVI

Par scelus admisit Phariis Antonius armis:
  abscidit voltus ensis uterque sacros.
illud, laurigeros ageres cum laeta triumphos,
  hoc tibi, Roma, caput, cum loquereris, erat.
Antoni tamen est peior quam caussa Pothini:
  hic facinus domino praestitit, ille sibi.

LXVII

Cessatis, pueri, nihilque nostis,
Vaterno Rasinaque pigriores,
quorum per vada tarda navigantes
lentos tinguitis ad celeuma remos.
iam prono Phaethonte sudat Aethon
exarsitque dies et hora lassos
interiungit equos meridiana.
at vos tam placidas vagi per undas
tuta luditis otium carina.
non nautas puto vos, sed Argonautas.

LXXVII

Nec mullus nec te delectat, Baetice, turdus,
  nec lepus est umquam nec tibi gratus aper;
nec te liba iuvant nec sectae quadra placentae,
  nec Libye mittit nec tibi Phasis aves:
capparin et putri cepas allece natantis
  et pulpam dubio de petasone voras,
teque iuvant gerres et pelle melandrya cana,
  resinata bibis vina, Falerna fugis.
Nescio quod stomachi vitium secretius esse
  suspicor: ut quid enim, Baetice, saprophagis?

LXVI 1 Phariis *Ital.*: fartis (-tus) B^A (t *pro* i): paruis C^A es B^A
LXVII 2 Rasinaque] res inique C^A 9 carinae C^A
LXXVII 3 secta B^A 4 auos C^A (o *pro* e) 5 capparis C^A 7 iuuat C^A

XCIV

Esse negas coctum leporem poscisque flagella.
  Mavis, Rufe, cocum scindere quam leporem.

XCIX

Irasci nostro non debes, cerdo, libello.
  ars tua non vita est carmine laesa meo.
innocuos permitte sales. Cur ludere nobis
  non liceat, licuit si iugulare tibi?

C

Cursorem sexta tibi, Rufe, remisimus hora
  carmina quem madidum nostra tulisse reor:
imbribus inmodicis caelum nam forte ruebat.
  non aliter mitti debuit ille liber.

XCIX *hab. T* A^AB^A: laedere C^A C 1 misimus C^A 3 non nocuos A^A: innocuos B^AC^A ludere 4 non licuit, liceat A^AC^A: non liceat, licuit B^A 4 ille B^A: iste C^A

M. VAL. MARTIALIS

EPIGRAMMATON

LIBER IV

I

CAESARIS alma dies et luce sacratior illa
  conscia Dictaeum qua tulit Ida Iovem,
longa, precor, Pylioque veni numerosior aevo
  semper et hoc voltu vel meliore nite.
hic colat Albano Tritonida multus in auro
  perque manus tantas plurima quercus eat;
hic colat ingenti redeuntia saecula lustro
  et quae Romuleus sacra Tarentos habet.
Magna quidem, superi, petimus sed debita terris:
  pro tanto quae sunt inproba vota deo?

II

Spectabat modo solus inter omnes
nigris munus Horatius lacernis,
cum plebs et minor ordo maximusque
sancto cum duce candidus sederet.
Toto nix cecidit repente caelo:
albis spectat Horatius lacernis.

III

Aspice quam densum tacitarum vellus aquarum
  defluat in voltus Caesaris inque sinus.

I 3 aevi C^A 9 sed] et C^A II 1 modos C^A

indulget tamen ille Iovi, nec vertice moto
  concretas pigro frigore ridet aquas,
sidus Hyperborei solitus lassare Bootae
  et madidis Helicen dissimulare comis.
Quis siccis lascivit aquis et ab aethere ludit?
  suspicor has pueri Caesaris esse nives.

V

Vir bonus et pauper linguaque et pectore verus,
  quid tibi vis urbem qui, Fabiane, petis?
qui nec leno potes nec comissator haberi
  nec pavidos tristi voce citare reos,
vendere nec vanos circa Palatia fumos
  plaudere nec Cano plaudere nec Glaphyro:
unde miser vives? 'Homo certus, fidus amicus—'
  Hoc nihil est: numquam sic Philomelus eris.

VI

Credi virgine castior pudica
et frontis tenerae cupis videri,
cum sis inprobior, Malisiane,
quam qui compositos metro Tibulli
in Stellae recitat domo libellos.

VIII

Prima salutantes atque altera conterit hora,
  exercet raucos tertia causidicos,
in quintam varios extendit Roma labores,
  sexta quies lassis, septima finis erit,

III 3 muto B^A 5 hyperboreis C^A 7 quis *Schneidewin* : qui *codd.*
V *hab. T* 1 uanus C^A (*pro* uonus, *i. e.* bonus) uersus C^A
3 comisator *ut vid.* C^A 4 pauido stricti C^A 5 circum A^A : circa B^AC^A 6 cano] plano A^A 7 certus fidus A^A : fidus certus B^AC^A 8 philomeus A^A : philomerus C^A
VI 1 castiore C^A *ut vid.* 2 teneri C^A
VIII 1 continet B^A : conterit C^A 4 erat C^A

sufficit in nonam nitidis octava palaestris,
  imperat extructos frangere nona toros:
hora libellorum decuma est, Eupheme, meorum,
  temperat ambrosias cum tua cura dapes
et bonus aetherio laxatur nectare Caesar
  ingentique tenet pocula parca manu.
tunc admitte iocos: gressu timet ire licenti
  ad matutinum nostra Thalia Iovem.

X

Dum novus est nec adhuc rasa mihi fronte libellus,
  pagina dum tangi non bene sicca timet,
i puer et caro perfer leve munus amico
  qui meruit nugas primus habere meas.
curre, sed instructus: comitetur Punica librum
  spongea: muneribus convenit illa meis.
non possunt nostros multae, Faustine, liturae
  emendare iocos: una litura potest.

XI

Dum nimium vano tumefactus nomine gaudes
  et Saturninum te, miser, esse pudet,
impia Parrhasia movisti bella sub ursa,
  qualia qui Phariae coniugis arma tulit.
Excideratne adeo fatum tibi nominis huius,
  obruit Actiaci quod gravis ira freti?
an tibi promisit Rhenus quod non dedit illi
  Nilus, et Arctois plus licuisset aquis?
ille etiam nostris Antonius occidit armis,
  qui tibi conlatus, perfide, Caesar erat.

VIII 6 excelsos B^A: extructos C^A 11 gr. tim. ire *Ital.*: gressum (-su *Pf*) metire *codd.* (m *pro* ti) 12 matutinos B^A (*seq.* nos-)
X *hab. R* 1 r. nec a. m. A^A: nec a. r. m. B^A: et a. r. m. C^A 3 i] in *R*
XI 2 te m. e. p. B^A: te p. e. m. C^A 5 factum (*L et fort.* B^A)

XIII

Claudia, Rufe, meo nubit Peregrina Pudenti:
  macte esto taedis, o Hymenaee, tuis.
tam bene rara suo miscentur cinnama nardo,
  Massica Theseis tam bene vina favis;
nec melius teneris iunguntur vitibus ulmi,
  nec plus lotos aquas, litora myrtus amat.
candida perpetuo reside, Concordia, lecto,
  tamque pari semper sit Venus aequa iugo:
diligat illa senem quondam, sed et ipsa marito
  tum quoque, cum fuerit, non videatur anus.

XIV

Sili, Castalidum decus sororum,
  qui periuria barbari furoris
  ingenti premis ore perfidosque
  astus Hannibalis levisque Poenos
  magnis cedere cogis Africanis:
  paulum seposita severitate,
  dum blanda vagus alea December
  incertis sonat hinc et hinc fritillis
  et ludit tropa nequiore talo,
  nostris otia commoda Camenis,
  nec torva lege fronte, sed remissa
  lascivis madidos iocis libellos.
  sic forsan tener ausus est Catullus
  magno mittere Passerem Maroni.

XIII *ha*^{1}. *R* *Post* XIV *colloc.* C^A 1 Cladia *R ante corr.* (*et fort.* A^A): Glaudia *ut vid.* B^A: Claudia C^A nubit A^AC^A: nupsit B^A parenti C^A 2 ades A^A: esto B^AC^A 0 *om.* B^A 4 quam A^A: tam B^AC^A 6 latos B^A 9 diligam B^A ipsa m. A^A (ipse m. *R*) B^A: illa m. C^A maritum B^A
XIV 2 barbaris B^A 4 astus B^A: fastus C^A plenos C^A 5 cede ne cogit C^A 7 uagus piger B^A (*pro* uagus *vel* piger): uagus C^A 9 tropa *Brodaeus*: popa B^A: rota C^A 14 marino B^A

XV

Mille tibi nummos hesterna luce roganti
in sex aut septem, Caeciliane, dies
'Non habeo' dixi: sed tu causatus amici
adventum lancem paucaque vasa rogas.
Stultus es? an stultum me credis, amice? negavi
mille tibi nummos, milia quinque dabo?

XVIII

Qua vicina pluit Vipsanis porta columnis
et madet adsiduo lubricus imbre lapis,
in iugulum pueri, qui roscida tecta subibat,
decidit hiberno praegravis unda gelu:
cumque peregisset miseri crudelia fata,
tabuit in calido volnere mucro tener.
Quid non saeva sibi voluit Fortuna licere?
aut ubi non mors est, si iugulatis aquae?

XIX

Hanc tibi Sequanicae pinguem textricis alumnam,
quae Lacedaemonium barbara nomen habet,
sordida, sed gelido non aspernanda Decembri
dona, peregrinam mittimus endromida:—
seu lentum ceroma teris tepidumve trigona
sive harpasta manu pulverulenta rapis,
plumea seu lavi partiris pondera follis
sive levem cursu vincere quaeris Athan—
ne madidos intret penetrabile frigus in artus
neve gravis subita te premat Iris aqua.
ridebis ventos hoc munere tectus et imbris
nec sic in Tyria sindone tutus eris.

XV *hab. T*; *vv.* 1–2 *hab. R* 1 externa C^A 2 meciliane *corr.* cec- C^A *ut vid.* (*in lemm.* AD CAECILIANVM)
XVIII *hab. T* 1 sporta C^A 2 manet C^A 7 qui *T* 8 est *om. T*
XIX *vv.* 1–4, 9–12 *hab. T* 1 Hac . . . alumna C^A 4 -medam *T*: -meda B^A: -mia C^A 8 sive l.] sileuem C^A cursu B^A: fors C^A (forsan BG^2) 12 sidone B^AC^A tutus A^AB^A: cultus C^A

XX

Dicit se vetulam, cum sit Caerellia pupa:
pupam se dicit Gellia, cum sit anus.
ferre nec hanc possis, possis, Colline, nec illam:
altera ridicula est, altera putidula.

XXI

Nullos esse deos, inane caelum
adfirmat Segius: probatque, quod se
factum, dum negat haec, videt beatum.

XXIII

Dum tu lenta nimis diuque quaeris
quis primus tibi quisve sit secundus,
Graium quos epigramma conparavit,
palmam Callimachus, Thalia, de se
facundo dedit ipse Brutiano.
qui si Cecropio satur lepore
Romanae sale luserit Minervae,
illi me facias, precor, secundum.

XXIV

Omnes quas habuit, Fabiane, Lycoris amicas
extulit: uxori fiat amica meae.

XXV

Aemula Baianis Altini litora villis
et Phaethontei conscia silva rogi,
quaeque Antenoreo Dryadum pulcherrima Fauno
nupsit ad Euganeos Sola puella lacus,

XX *hab. T*; *vv.* 1–2 *hab. R* 2 gallia A^A (*cum L*): gellia B^AC^A
XXI 3 hoc *P ex corr. Q ex corr. F*
XXIII 3 Graium quos *Koestlin* (*Philol. xxxvi* 264): gratumque *codd.* conparabit C^A (*i. e.* -uit?) 5 ipsa C^A 6 sic B^A 7 sales C^A luseris B^A 8 facis C^A
XXIV *hab. T*
XXV *hab. T*; *vv.* 7–8 *hab. R* 1 altine B^A 2 et phaethon et conscientia s. r. C^A

et tu Ledaeo felix Aquileia Timavo,
  hic ubi septenas Cyllarus hausit aquas:
vos eritis nostrae requies portusque senectae,
  si iuris fuerint otia nostra sui.

XXVI

Quod te mane domi toto non vidimus anno,
  vis dicam quantum, Postume, perdiderim?
Tricenos, puto, bis, vicenos ter, puto, nummos.
  Ignosces: togulam, Postume, pluris emo.

XXVII

Saepe meos laudare soles, Auguste, libellos.
  invidus ecce negat: num minus ergo soles?
quid quod honorato non sola voce dedisti
  non alius poterat quae dare dona mihi?
Ecce iterum nigros conrodit lividus ungues.
  da, Caesar, tanto tu magis, ut doleat.

XXIX

Opstat, care Pudens, nostris sua turba libellis
  lectoremque frequens lassat et implet opus.
rara iuvant: primis sic maior gratia pomis,
  hibernae pretium sic meruere rosae;
sic spoliatricem commendat fastus amicam
  ianua nec iuvenem semper aperta tenet.
saepius in libro numeratur Persius uno
  quam levis in tota Marsus Amazonide.
Tu quoque de nostris releges quemcumque libellis,
  esse puta solum: sic tibi pluris erit.

XXV 6 haurit A^A (aur. T)C^A: hausit B^A 7 portus requiesque PQ
XXVI *hab.* T 2 quantum *om.* T 3 vicenos] denos C^A 4 ignoscen T
XXVII *hab.* R 2 non (*ita* Q) *ex* no R (*vix* A^A): num B^AC^A 3 quidquid h. R. 5 conrodet R
XXIX 2 opes B^A 3 pudent B^A: iuuant C^A 8 marcus C^A 10 putas B^A (*seq.* s)

XXX

Baiano procul a lacu, monemus,
piscator, fuge, ne nocens recedas.
sacris piscibus hae natantur undae,
qui norunt dominum manumque lambunt
illam, qua nihil est in orbe maius.
quid quod nomen habent et ad magistri
vocem quisque sui venit citatus?
Hoc quondam Libys impius profundo,
dum praedam calamo tremente ducit,
raptis luminibus repente caecus
captum non potuit videre piscem,
et nunc sacrilegos perosus hamos
Baianos sedet ad lacus rogator.
At tu, dum potes, innocens recede
iactis simplicibus cibis in undas,
et pisces venerare delicatos.

XXXI

Quod cupis in nostris dicique legique libellis
  et nonnullus honos creditur iste tibi,
ne valeam si non res est gratissima nobis
  et volo te chartis inseruisse meis.
sed tu nomen habes averso fonte sororum
  inpositum, mater quod tibi dura dedit;
quod nec Melpomene, quod nec Polyhymnia possit
  nec pia cum Phoebo dicere Calliope.
ergo aliquod gratum Musis tibi nomen adopta:
  non semper belle dicitur 'Hippodame.'

XXX 1 monemus B^A: recede C^A 6 quidquid n. C^A 8 imipus C^A 12 perosos C^A 13 rogatur C^A *ut vid.* 16 bene rare C^A (*i. e.* ue-)
XXXI *hab.* T 2 iste A^A: esse B^AC^A 5 fronte C^A 6 sibi C^A 9 adopta] ad opus C^A 10 bella T hippodame (ipp-) A^A: hippodamus (hy-) B^AC^A

XXXII

Et latet et lucet Phaethontide condita gutta,
ut videatur apis nectare clusa suo.
dignum tantorum pretium tulit illa laborum:
credibile est ipsam sic voluisse mori.

XXXIII

Plena laboratis habeas cum scrinia libris,
emittis quare, Sosibiane, nihil?
'Edent heredes' inquis 'mea carmina.' Quando?
tempus erat iam te, Sosibiane, legi.

XXXIV

Sordida cum tibi sit, verum tamen, Attale, dicit,
quisquis te niveam dicit habere togam.

XXXV

Frontibus adversis molles concurrere dammas
vidimus et fati sorte iacere pari.
spectavere canes praedam, stupuitque superbus
venator cultro nil superesse suo.
Vnde leves animi tanto caluere furore?
sic pugnant tauri, sic cecidere viri.

XXXVI

Cana est barba tibi, nigra est coma: tinguere barbam
non potes—haec causa est—et potes, Ole, comam.

XXXVII

'Centum Coranus et ducenta Mancinus,
trecenta debet Titius, hoc bis Albinus,

XXXII *hab. T* 3 laborum $A^{A}C^{A}$ (-ri): malorum B^{A}
XXXIII *hab. T* 3 me C^{A} XXXIV *hab. T* 1 dicis C^{A} 1, 2 dixit *falso ascripserunt codici T edd.*
XXXV *hab. T* 2 fatis arte *T* tacere B^{A} 3 superbis C^{A} (-is *pro* -us) 5 animae A^{A}: animi $B^{A}C^{A}$
XXXVI *hab. R* 1 coma] coria *R* 2 est et $A^{A}B^{A}$: esset (es sed) C^{A}: est sed *Ital.*
XXXVII *vv.* 1–2, 6–10 *hab. T* 1 coracinus C^{A}

decies Sabinus alterumque Serranus;
ex insulis fundisque tricies soldum,
ex pecore redeunt ter ducena Parmensi':
totis diebus, Afer, hoc mihi narras
et teneo melius ista quam meum nomen.
numeres oportet aliquid, ut pati possim:
cotidianam refice nauseam nummis:
audire gratis, Afer, ista non possum.

XXXIX

Argenti genus omne conparasti,
et solus veteres Myronos artes,
solus Praxitelus manum Scopaeque,
solus Phidiaci toreuma caeli,
solus Mentoreos habes labores.
nec desunt tibi vera Gratiana
nec quae Callaico linuntur auro
nec mensis anaglypta de paternis.
argentum tamen inter omne miror
quare non habeas, Charine, purum.

XL

Atria Pisonum stabant cum stemmate toto
et docti Senecae ter numeranda domus;
praetulimus tantis solum te, Postume, regnis:
pauper eras et eques sed mihi consul eras.
tecum ter denas numeravi, Postume, brumas:
communis nobis lectus et unus erat.
iam donare potes, iam perdere, plenus honorum,
largus opum: expecto, Postume, quid facias.

3 sabellus B^{A}: sabinus C^{A} 4 triciens C^{A} 5 per *C* ducenta B^{A} parmeni C^{A} 8 numeras et portet *T*, *unde* numerare op. (!) *Schneidewin* 9 retice *T*
XXXIX 3 manus *P Q* 6 Gratiana *Ital.*: grantiana B^{A} · graniana C^{A} 7 gallanico B^{A}: callaino C^{A}
XL 7 honorem B^{A}

nil facis et serum est alium mihi quaerere regem.
Hoc, Fortuna, placet? 'Postumus inposuit.'

XLI

Quid recitaturus circumdas vellera collo?
conveniunt nostris auribus ista magis.

XLIV

Hic est pampineis viridis modo Vesbius umbris,
presserat hic madidos nobilis uva lacus:
haec iuga, quam Nysae colles plus Bacchus amavit,
hoc nuper Satyri monte dedere choros.
haec Veneris sedes, Lacedaemone gratior illi,
hic locus Herculeo nomine clarus erat.
cuncta iacent flammis et tristi mersa favilla:
nec superi vellent hoc licuisse sibi.

XLV

Haec tibi pro nato plena dat laetus acerra,
Phoebe, Palatinus munera Parthenius,
ut qui prima novo signat quinquennia lustro,
impleat innumeras Burrus Olympiadas.
fac rata vota patris: sic te tua diligat arbor
gaudeat et certa virginitate soror,
perpetuo sic flore mices, sic denique non sint
tam longae Bromio quam tibi, Phoebe, comae.

XLVI

Saturnalia divitem Sabellum
fecerunt: merito tumet Sabellus,

XL 9 serum talium B^A (*pro* serumst alium?) : serum est alium C^A
XLI 2 illa B^A : ista C^A
XLIV *hab. T* 1 hinc C^A 2 oua *ut vid.* C^A 3 pl. hac bac. C^A 4 chorus C^A 5 hoc C^A 6 nomine $A^A B^A$: numine C^A
XLV *hab. T* 5 fac rata $A^A B^A$: ferata C^A, *unde* fer rata u. patri *Heinsius* arbor] uxor C^A 7 si fl. *T*

nec quemquam putat esse praedicatque
inter causidicos beatiorem.
hos fastus animosque dat Sabello
farris semodius fabaeque fresae,
et turis piperisque tres selibrae,
et Lucanica ventre cum Falisco,
et nigri Syra defruti lagona,
et ficus Libyca gelata testa
cum bulbis cocleisque caseoque.
Piceno quoque venit a cliente
parcae cistula non capax olivae,
et crasso figuli polita caelo
septenaria synthesis Sagunti,
Hispanae luteum rotae toreuma,
et lato variata mappa clavo.
Saturnalia fructuosiora
annis non habuit decem Sabellus.

XLVII

Encaustus Phaethon tabula tibi pictus in hac est.
quid tibi vis, dipyrum qui Phaethonta facis?

XLIX

Nescit, crede mihi, quid sint epigrammata, Flacce,
qui tantum lusus illa iocosque vocat.
ille magis ludit qui scribit prandia saevi
Tereos aut cenam, crude Thyesta, tuam,
aut puero liquidas aptantem Daedalon alas
pascentem Siculas aut Polyphemon ovis.

XLVI 5 faustus animusque C^A 9 defriti (-yti) C^A lacuna B^A 11 bullis C^A (*non A*) cocleisque *Ital.* : calcisque B^A (a *pro* oc) : cholceisque C^A 14 caelo] ceno B^A 18 fructusiora C^A
XLVII 1 Eu castus B^A 2 dipyron *Ital.*
XLIX *hab. T* 1, 2 Nescit . . . uocat $A^A C^A$: Nescis . . . putas B^A 1 sit C^A 2 ista A^A : illa $B^A C^A$ 4 trude C^A *ut vid.* thyeste (thi-) *codd., fort. recte* (-ta *X*) 6 pasc.] parcem *T*

a nostris procul est omnis vesica libellis
Musa nec insano syrmate nostra tumet.
'Illa tamen laudant omnes, mirantur, adorant.'
Confiteor: laudant illa sed ista legunt.

LI

Cum tibi non essent sex milia, Caeciliane,
ingenti late vectus es hexaphoro:
postquam bis decies tribuit dea caeca sinumque
ruperunt nummi, factus es, ecce, pedes.
Quid tibi pro meritis et tantis laudibus optem?
di reddant sellam, Caeciliane, tibi.

LIII

Hunc, quem saepe vides intra penetralia nostrae
Pallados et templi limina, Cosme, novi
cum baculo peraque senem, cui cana putrisque
stat coma et in pectus sordida barba cadit,
cerea quem nudi tegit uxor abolla grabati,
cui dat latratos obvia turba cibos,
esse putas Cynicum deceptus imagine ficta:
non est hic Cynicus, Cosme: quid ergo? Canis.

LIV

O cui Tarpeias licuit contingere quercus
et meritas prima cingere fronde comas,
si sapis, utaris totis, Colline, diebus
extremumque tibi semper adesse putes.
lanificas nulli tres exorare puellas
contigit: observant quem statuere diem.
divitior Crispo, Thrasea constantior ipso
lautior et nitido sis Meliore licet:

XLIX 9 laudent *T*
LI *hab. T* 1 esset (ēēt) C^A 3 tribuit decies C^A
LIII *hab. T* 1 nostra *T*: uestrae C^A 3 canna C^A (*i. e.* cana?) 6 das l. A^A: dat l. B^A: datus latrat C^A 7 ficta $A^A B^A$: falsa C^A
LIV 2 tingere *ex* contingere (ctingere) B^A (*cf. v.* 1) fronte B^A 5 nullis B^A: nulli C^A 6 obseruat C^A

nil adicit penso Lachesis fusosque sororum
explicat et semper de tribus una negat.

LV

Luci, gloria temporum tuorum,
qui Caium veterem Tagumque nostrum
Arpis cedere non sinis disertis:
Argivas generatus inter urbes
Thebas carmine cantet aut Mycenas,
aut claram Rhodon aut libidinosae
Ledaeas Lacedaemonos palaestras:
nos Celtis genitos et ex Hiberis
nostrae nomina duriora terrae
grato non pudeat referre versu:
saevo Bilbilin optimam metallo,
quae vincit Chalybasque Noricosque,
et ferro Plateam suo sonantem,
quam fluctu tenui sed inquieto
armorum Salo temperator ambit,
tutelamque chorosque Rixamarum,
et convivia festa Carduarum,
et textis Peterin rosis rubentem,
atque antiqua patrum theatra Rigas,
et certos iaculo levi Silaos,
Turgontique lacus Perusiaeque,
et parvae vada pura Tvetonissae,
et sanctum Buradonis ilicetum,
per quod vel piger ambulat viator,

10 neget B^A: negat C^A (necat *F*) *N*: secat *Heinsius*
LV 1 duorum B^A 2 Caium *Ital.*: gaium *codd.* 3 desertis C^A *ut vid.* 4 orbes C^A *ut vid.* 5 aut B^A: et C^A 8 noscentis C^A 9 numina C^A 18 peterem B^A 19 ripas B^A 20 iaculos C^A suaeuos (-bos) B^A (*pro* Suelos?): sylaos (si-) C^A 21 Turgentisque B^A turasiaeque B^A: perusiaeque C^A 22 paruo B^A toutonissae B^A 23 pura teonis B^A 24 quos B^A

et quae fortibus excolit iuvencis
curvae Manlius arva Vativescae.
Haec tam rustica, delicate lector,
rides nomina? rideas licebit,
haec tam rustica malo, quam Butuntos.

LVI

Munera quod senibus viduisque ingentia mittis,
vis te munificum, Gargiliane, vocem?
sordidius nihil est, nihil est te spurcius uno,
qui potes insidias dona vocare tuas:
sic avidis fallax indulget piscibus hamus,
callida sic stultas decipit esca feras.
quid sit largiri, quid sit donare docebo,
si nescis: dona, Gargiliane, mihi.

LVII

Dum nos blanda tenent lascivi stagna Lucrini
et quae pumiceis fontibus antra calent,
tu colis Argei regnum, Faustine, coloni,
quo te bis decimus ducit ab urbe lapis.
horrida sed fervent Nemeaei pectora monstri,
nec satis est Baias igne calere suo.
ergo sacri fontes et litora grata valete,
Nympharum pariter Nereïdumque domus.
Herculeos colles gelida vos vincite bruma,
nunc Tiburtinis cedite frigoribus.

LIX

Flentibus Heliadum ramis dum vipera repit,
fluxit in opstantem sucina gemma feram:

LV 25 quod C^A 27 rustice C^A
LVI *hab.* T 1 uiridisque C^A 5 audis T: auidus B^A 6 deceperit T (*et fort.* A^A)
LVII *hab.* T 1 neronis A^A: lucrini B^AC^A 2 latent B^A 3 Argei *Heinsius*: argio T: argiui *ex* argui (-iu ?) *ut vid.* B^A: argoi C^A rerum T 6 balas C^A
LIX *hab.* T 2 gutta A^A: gemma B^AC^A

quae dum miratur pingui se rore teneri,
concreto riguit vincta repente gelu.
Ne tibi regali placeas, Cleopatra, sepulchro,
vipera si tumulo nobiliore iacet.

LX

Ardea solstitio Castranaque rura petantur
quique Cleonaeo sidere fervet ager,
cum Tiburtinas damnet Curiatius auras
inter laudatas ad Styga missus aquas.
nullo fata loco possis excludere: cum mors
venerit, in medio Tibure Sardinia est.

LXI

Donasse amicum tibi ducenta, Mancine,
nuper superbo laetus ore iactasti.
quartus dies est, in schola poetarum
dum fabulamur, milibus decem dixti
emptas lacernas munus esse Pompullae,
sardonycha verum lineisque ter cinctum
duasque similes fluctibus maris gemmas
dedisse Bassam Caeliamque iurasti.
here de theatro, Pollione cantante,
cum subito abires, dum fugis, loquebaris,
hereditatis tibi trecenta venisse,
et mane centum, et post meridie centum.
Quid tibi sodales fecimus mali tantum?
miserere iam crudelis et sile tandem.
aut, si tacere lingua non potest ista,
aliquando narra quod velimus audire.

3 pinguis errore (erore) A^AC^A *ut vid.*
LX 1 castranaque B^A: paestaque (*pro* Paestanaque) C^A 3 cur latius B^A
LXI *vv.* 1–4, 7–8, 13–16 *hab.* T 4 famulamur B^A (*cum* X) 6 sardonycas (-ni-) C^A unctum C^A (u *pro* ci) 9 polione C^A 11 recenta C^A (*non* A) 12 et post B^A: post C^A 13 facimus C^A mili T: male B^A 14 misere tam B^A 16 audire *om.* B^A

LXII

Tibur in Herculeum migravit nigra Lycoris,
omnia dum fieri candida credit ibi.

LXIII

Dum petit a Baulis mater Caerellia Baias,
occidit insani crimine mersa freti.
gloria quanta perit vobis! haec monstra Neroni
nec iussae quondam praestiteratis, aquae.

LXIV

Iuli iugera pauca Martialis
hortis Hesperidum beatiora
longo Ianiculi iugo recumbunt:
lati collibus eminent recessus
et planus modico tumore vertex
caelo perfruitur sereniore
et curvas nebula tegente valles
solus luce nitet peculiari:
puris leniter admoventur astris
celsae culmina delicata villae.
Hinc septem dominos videre montis
et totam licet aestimare Romam,
Albanos quoque Tusculosque colles
et quodcumque iacet sub urbe frigus,
Fidenas veteres brevesque Rubras,
et quod virgineo cruore gaudet
Annae pomiferum nemus Perennae.
Illinc Flaminiae Salariaeque

LXII *hab. R* Tibur in herculeum A^A (erculeo *R*): Tibur herculeum B^A: Tiburiae herculeum C^A
LXIII *hab. T* 3 neronis C^A 4 iussa B^A
LXIV 1 Tulli C^A (*sed v.* 36 Iuli) 2 heseridum B^A 4 eminent B^A: imminent C^A 9 admonentur C^A (n *pro* u) 10 uittae B^A (T *pro* L) 11 domino C^A 14 facit B^A: iacet C^A 16 virgine nequiore *Munro* 18 illinc B^A: illic C^A

gestator patet essedo tacente,
ne blando rota sit molesta somno,
quem nec rumpere nauticum celeuma
nec clamor valet helciariorum,
cum sit tam prope Mulvius sacrumque
lapsae per Tiberim volent carinae.
Hoc rus, seu potius domus vocanda est,
commendat dominus: tuam putabis,
tam non invida tamque liberalis,
tam comi patet hospitalitate:
credas Alcinoi pios Penates
aut facti modo divitis Molorchi.
Vos nunc omnia parva qui putatis,
centeno gelidum ligone Tibur
vel Praeneste domate pendulamque
uni dedite Setiam colono,
dum me iudice praeferantur istis
Iuli iugera pauca Martialis.

LXV

Oculo Philaenis semper altero plorat.
quo fiat istud quaeritis modo? lusca est.

LXVI

Egisti vitam semper, Line, municipalem,
qua nihil omnino vilius esse potest.
Idibus et raris togula est excussa Kalendis
duxit et aestates synthesis una decem.

19 gestatori B^A patet B^A: iacet C^A et sedo C^A 28 tam compatet B^A 29 alcioni C^A 30 factam C^A 31 qui *Ital.*: quae (que) *codd.* 32 contento B^A *ut vid.*: centenó C^A 33 pendulamus B^A (*pro* -mve?) 34 d. Set. *ed. a.* 1473: deditis ediam B^A: dedite sed tamen C^A
LXV 2 quod C^A
LXVI *vv.* 1–2, 5–12, 15–18 *hab. T* 2 uilius $A^A B^A$: dulcius C^A 3 togulae si C^A (I *pro* T) excussa B^A: tibi sumpta C^A

saltus aprum, campus leporem tibi misit inemptum,
  silva gravis turdos exagitata dedit.
captus flumineo venit de gurgite piscis,
  vina ruber fudit non peregrina cadus.
nec tener Argolica missus de gente minister,
  sed stetit inculti rustica turba foci.
vilica vel duri conpressa est nupta coloni,
  incaluit quotiens saucia vena mero.
nec nocuit tectis ignis nec Sirius agris,
  nec mersa est pelago nec fuit ulla ratis.
subposita est blando numquam tibi tessera talo,
  alea sed parcae sola fuere nuces.
dic ubi sit decies, mater quod avara reliquit.
  Nusquam est: fecisti rem, Line, difficilem.

LXVII

Praetorem pauper centum sestertia Gaurus
  orabat cana notus amicitia,
dicebatque suis haec tantum desse trecentis,
  ut posset domino plaudere iustus eques.
praetor ait 'Scis me Scorpo Thalloque daturum,
  atque utinam centum milia sola darem.'
Ah pudet ingratae, pudet ah male divitis arcae.
  quod non vis equiti, vis dare, praetor, equo?

LXVIII

Invitas centum quadrantibus et bene cenas.
  Vt cenem invitor, Sexte, an ut invideam?

LXVI 5 ineptum $A^{A}B^{A}$ (*cum E*) 7 captus A^{A}: raptus $B^{A}C^{A}$ 8 ruber $A^{A}C^{A}$: rubens B^{A} fundit *T* cadis C^{A} 9 iussus A^{A}: missus $B^{A}C^{A}$ 12 uena $A^{A}C^{A}$: turba B^{A} (*cf. v.* 10) 13 serius B^{A} 14 fluit B^{A}: fuit C^{A} ulla B^{A}: illa C^{A} 15 tessara *L, fort. recte* talu C^{A} 17 auara A^{A} (auar *T*) C^{A}: amara B^{A}
LXVII 1 sitertia B^{A} gaure C^{A} 2 cara B^{A}: cana C^{A} 4 iussus B^{A}: iustus C^{A} 5 thalioque B^{A} 7 arces C^{A} 8 non uis B^{A}: non das C^{A}
LXVIII *hab. T. Cum* LXVII *confl.* B^{A} 1 inuitus *T*

LXIX

Tu Setina quidem semper vel Massica ponis,
  Papyle, sed rumor tam bona vina negat:
diceris hac factus caeleps quater esse lagona.
  Nec puto nec credo, Papyle, nec sitio.

LXX

Nihil Ammiano praeter aridam restem
moriens reliquit ultimis pater ceris.
fieri putaret posse quis, Marulline,
ut Ammianus mortuum patrem nollet?

LXXII

Exigis ut donem nostros tibi, Quinte, libellos.
  Non habeo sed habet bybliopola Tryphon.
'Aes dabo pro nugis et emam tua carmina sanus?
  non' inquis 'faciam tam fatue.' Nec ego.

LXXIII

Cum gravis extremas Vestinus duceret horas
  et iam per Stygias esset iturus aquas,
ultima volventis oravit pensa sorores,
  ut traherent parva stamina pulla mora,
iam sibi defunctus caris dum vivit amicis.
  moverunt tetricas tam pia vota deas.
tunc largas partitus opes a luce recessit
  seque mori post hoc credidit ille senem.

LXIX *hab. T* 1 marsica B^{A}: mersica C^{A} potas A^{A}: ponis $B^{A}C^{A}$ 2, 4 Pamphile *Ital.* 2 rumor est tam C^{A} bona] bene *ut vid.* B^{A}
LXX 1 mamiano B^{A} 2 relinquit *Lf* 4 mammianus B^{A}
LXXII *hab. T*
LXXIII *hab. TR* 3 orabit C^{A} (*i. e* -uit) 4 pulla A^{A} (puella *T*, nulla *R*) C^{A}: nulla B^{A} 5 caris $A^{A}C^{A}$: carus B^{A} 6 teas *ut vid.* C^{A} 7 tunc $A^{A}C^{A}$: tum B^{A} patitus *ut vid.* C^{A} 8 deque C^{A}

LXXIV

Aspicis inbelles temptent quam fortia dammae
proelia? tam timidis quanta sit ira feris?
in mortem parvis concurrere frontibus ardent.
Vis, Caesar, dammis parcere? mitte canes.

LXXV

O felix animo, felix, Nigrina, marito
atque inter Latias gloria prima nurus:
te patrios miscere iuvat cum coniuge census,
gaudentem socio participique viro.
arserit Euhadne flammis iniecta mariti,
nec minor Alcestin fama sub astra ferat:
tu melius: certo meruisti pignore vitae
ut tibi non esset morte probandus amor.

LXXVI

Milia misisti mihi sex bis sena petenti:
ut bis sena feram bis duodena petam.

LXXVII

Numquam divitias deos rogavi
contentus modicis meoque laetus:
paupertas, veniam dabis, recede.
Causast quae subiti novique voti?
Pendentem volo Zoilum videre.

LXXVIII

Condita cum tibi sit iam sexagensima messis
et facies multo splendeat alba pilo,

LXXIV *hab. T* 2 tam $A^A B^A$: quam C^A 3 ardent A^A: audent $B^A C^A$ 4 canis C^A
LXXV *hab. T* 2 latices *T* 3 iam A^A: te $B^A C^A$ sensus C^A 4 participare A^A: participeque (*PfF*) *vel* -pemque (*LQ*) B^A: participique C^A 5 iniecta *Ital.*: inlecta $A^A B^A$: intecta C^A 6 fera B^A 7 certe *Q* pignora C^A famam A^A (*cf. v.* 6): uitae $B^A C^A$
LXXVI *hab. T* 1 misistis B^A
LXXVII *hab. T* 1 rogaui deos C^A 4 causasque B^A subito *T*
LXXVIII *vv.* 1–6, 9–10 *hab. T*; *vv.* 1–4 *hab. R* 1 mensis C^A

discurris tota vagus urbe, nec ulla cathedra est
cui non mane feras inrequietus Have;
et sine te nulli fas est prodire tribuno,
nec caret officio consul uterque tuo;
et sacro decies repetis Palatia clivo
Sigerosque meros Partheniosque sonas.
Haec faciant sane iuvenes: deformius, Afer,
omnino nihil est ardalione sene.

LXXIX

Hospes eras nostri semper, Matho, Tiburtini.
hoc emis. Inposui: rus tibi vendo tuum.

LXXX

Declamas in febre, Maron: hanc esse phrenesin
si nescis, non es sanus, amice Maron.
declamas aeger, declamas hemitritaeos:
si sudare aliter non potes, est ratio.
'Magna tamen res est.' Erras; cum viscera febris
exurit, res est magna tacere, Maron.

LXXXII

Hos quoque commenda Venuleio, Rufe, libellos
inputet et nobis otia parva roga,
immemor et paulum curarum operumque suorum
non tetrica nugas exigat aure meas.
sed nec post primum legat haec summumve trientem,
sed sua cum medius proelia Bacchus amat.

5 prodere B^A (*non L*) 8 sigerosque B^A: sigereosque C^A 9 faciat s. iuuenis B^A: faciant s. iuuenes C^A 10 hardalione B^A (*cum EA*)
LXXIX 2 rus B^A: ius C^A
LXXX *hab. T* *Cum* LXXIX *confl.* $B^A C^A$ (*propter similitudinem nominum* Matho *et* Maron) 3–4 *ante vv.* 1–2 *Bochmann* 4 sudares B^A 5 es terra C^A
LXXXII 1 uenulei B^A (-le *Pf*) 4 tetricas B^A: tetriga C^A exigat (-et *P*) a. mea B^A

si nimis est legisse duos, tibi charta plicetur
altera: divisum sic breve fiet opus.

LXXXIII

Securo nihil est te, Naevole, peius; eodem
sollicito nihil est, Naevole, te melius.
securus nullum resalutas, despicis omnes,
nec quisquam liber nec tibi natus homo est:
sollicitus donas, dominum regemque salutas,
invitas. Esto, Naevole, sollicitus.

LXXXV

Nos bibimus vitro, tu murra, Pontice. Quare?
Prodat perspicuus ne duo vina calix.

LXXXVI

Si vis auribus Atticis probari,
exhortor moneoque te, libelle,
ut docto placeas Apollinari.
nil exactius eruditiusque est,
sed nec candidius benigniusque:
si te pectore, si tenebit ore,
nec rhonchos metues maligniorum,
nec scombris tunicas dabis molestas.
si damnaverit, ad salariorum
curras scrinia protinus licebit,
inversa pueris arande charta.

LXXXVIII

Nulla remisisti parvo pro munere dona,
et iam Saturni quinque fuere dies.

LXXXII 8 opus B^A: onus C^A
LXXXIII *hab. T* 4 liber *om.* B^A *ut. vid.*
LXXXV *hab. TR* 2 perspicuum B^A
LXXXVI 3 docte B^A (e *pro* o) 6 tenedit C^A
LXXXVIII *vv.* 1-2 *hab. T*

ergo nec argenti sex scripula Septiciani
missa nec a querulo mappa cliente fuit,
Antipolitani nec quae de sanguine thynni
testa rubet, nec quae cottana parva gerit,
nec rugosarum vimen breve Picenarum,
dicere te posses ut meminisse mei?
decipies alios verbis voltuque benigno,
nam mihi iam notus dissimulator eris.

LXXXIX

Ohe, iam satis est, ohe, libelle,
iam pervenimus usque ad umbilicos.
tu procedere adhuc et ire quaeris,
nec summa potes in schida teneri,
sic tamquam tibi res peracta non sit,
quae prima quoque pagina peracta est.
iam lector queriturque deficitque,
iam librarius hoc et ipse dicit
'Ohe, iam satis est, ohe, libelle.'

vv. 7-10 *hab. T*; *vv.* 9-10 *R* 3 *vel* Septitiani 5 Antipolitano B^A 8 possis *T*
LXXXIX 6 peracta est B^A: notatur C^A 7 defecitque B^A

M. VAL. MARTIALIS

EPIGRAMMATON

LIBER V

I

Hoc tibi, Palladiae seu collibus uteris Albae,
Caesar, et hinc Triviam prospicis, inde Thetin,
seu tua veridicae discunt responsa sorores,
plana suburbani qua cubat unda freti,
seu placet Aeneae nutrix seu filia Solis
sive salutiferis candidus Anxur aquis,
mittimus, o rerum felix tutela salusque,
sospite quo gratum credimus esse Iovem.
tu tantum accipias: ego te legisse putabo
et tumidus Galla credulitate fruar.

II

Matronae puerique virginesque,
vobis pagina nostra dedicatur.
tu, quem nequitiae procaciores
delectant nimium salesque nudi,
lascivos lege quattuor libellos:
quintus cum domino liber iocatur;
quem Germanicus ore non rubenti
coram Cecropia legat puella.

I *hab. T; vv.* 7-8 *hab. R* 1 haec A^A: hoc $B^A C^A$ pallidiae (-ie) A^A B^A 2 thitim C^A 4 plena *T* 8 quaerimus C^A
II 6 iocatur *Ital.*: iocetur B^A: uocatur C^A (*pro* ioc-) 8 cecropiam C^A

III

Accola iam nostrae Degis, Germanice, ripae,
a famulis Histri qui tibi venit aquis,
laetus et attonitus viso modo praeside mundi,
adfatus comites dicitur esse suos:
'Sors mea quam fratris melior, cui tam prope fas est
cernere, tam longe quem colit ille deum.'

IV

Fetere multo Myrtale solet vino,
sed fallat ut nos, folia devorat lauri
merumque cauta fronde, non aqua miscet.
Hanc tu rubentem prominentibus venis
quotiens venire, Paule, videris contra,
dicas licebit 'Myrtale bibit laurum.'

V

Sexte, Palatinae cultor facunde Minervae,
ingenio frueris qui propiore dei—
nam tibi nascentes domini cognoscere curas
et secreta ducis pectora nosse licet—:
sit locus et nostris aliqua tibi parte libellis,
qua Pedo, qua Marsus quaque Catullus erit.
ad Capitolini caelestia carmina belli
grande cothurnati pone Maronis opus.

VI

Si non est grave nec nimis molestum,
Musae, Parthenium rogate vestrum:
sic te serior et beata quondam
salvo Caesare finiat senectus
et sis invidia favente felix,
sic Burrus cito sentiat parentem:

III 1 Diegis (?) *Gilbert* (*disyllab.*) 6 quem] quam B^A
IV 1 myrtale B^A: tuccius C^A (*sed v.* 6 myrtale)
V 2 fueris *ut vid.* B^A 5 locus] solus C^A 7 ad *om.* C^A
VI 5 fatente *Heinsius*

admittas timidam brevemque chartam
intra limina sanctioris aulae.
nosti tempora tu Iovis sereni,
cum fulget placido suoque vultu,
quo nil supplicibus solet negare.
non est quod metuas preces iniquas:
numquam grandia nec molesta poscit
quae cedro decorata purpuraque
nigris pagina crevit umbilicis.
nec porrexeris ista, sed teneto
sic tamquam nihil offeras agasque.
Si novi dominum novem sororum,
ultro purpureum petet libellum.

VII

Qualiter Assyrios renovant incendia nidos,
una decem quotiens saecula vixit avis,
taliter exuta est veterem nova Roma senectam
et sumpsit vultus praesidis ipsa sui.
iam precor oblitus notae, Vulcane, querelae
parce: sumus Martis turba sed et Veneris:
parce, pater: sic Lemniacis lasciva catenis
ignoscat coniunx et patienter amet.

VIII

Edictum domini deique nostri,
quo subsellia certiora fiunt
et puros eques ordines recepit,
dum laudat modo Phasis in theatro,
Phasis purpureis ruber lacernis,
et iactat tumido superbus ore:
'Tandem commodius licet sedere,

VI 8 aeui C^A (*pro* auie, *pro* aule), *unde* intra lumina s. aevi *Munro* 10 placido B^A: placidus C^A
VII *vv.* 1–4 *hab. TR* 5 notae B^A: nostrae C^A 8 ames C^A
VIII 3 recipit B^A 5 rubens B^A: ruber C^A

nunc est reddita dignitas equestris;
turba non premimur, nec inquinamur':
haec et talia dum refert supinus,
illas purpureas et adrogantes
iussit surgere Leïtus lacernas.

IX

Languebam: sed tu comitatus protinus ad me
venisti centum, Symmache, discipulis.
centum me tetigere manus aquilone gelatae:
non habui febrem, Symmache, nunc habeo.

X

'Esse quid hoc dicam vivis quod fama negatur
et sua quod rarus tempora lector amat?'
Hi sunt invidiae nimirum, Regule, mores,
praeferat antiquos semper ut illa novis.
sic veterem ingrati Pompei quaerimus umbram,
sic laudant Catuli vilia templa senes,
Ennius est lectus salvo tibi, Roma, Marone;
et sua riserunt saecula Maeoniden,
rara coronato plausere theatra Menandro,
norat Nasonem sola Corinna suum.
Vos tamen o nostri ne festinate libelli:
si post fata venit gloria, non propero.

XI

Sardonychas, zmaragdos, adamantas, iaspidas uno
versat in articulo Stella, Severe, meus.
multas in digitis, plures in carmine gemmas
invenies: inde est haec, puto, culta manus.

VIII 11 illa B^A 12 lelius B^A: lectus C^A (leitus *E ex corr.*)
IX *hab. TR*
X *hab. T*; *vv.* 3–4 *hab. R* 1 fame C^A 3 insunt B^A (in *pro* hi): hae (haec A^1B) s. C^A 4 antiquis C^A
XI *hab. T* 2 portat A^AC^A (*cf.* XII, 7): versat B^A

XII

Quod nutantia fronte perticata
gestat pondera Masclion superbus,
aut grandis Ninus omnibus lacertis
septem quod pueros levat vel octo,
res non difficilis mihi videtur,
uno cum digito vel hoc vel illo
portet Stella meus decem puellas.

XIII

Sum, fateor, semperque fui, Callistrate, pauper
sed non obscurus nec male notus eques,
sed toto legor orbe frequens et dicitur 'Hic est,'
quodque cinis paucis hoc mihi vita dedit.
at tua centenis incumbunt tecta columnis
et libertinas arca flagellat opes,
magnaque Niliacae servit tibi gleba Syenes
tondet et innumeros Gallica Parma greges.
hoc ego tuque sumus: sed quod sum non potes esse:
tu quod es e populo quilibet esse potest.

XIV

Sedere primo solitus in gradu semper
tunc, cum liceret occupare, Nanneius
bis excitatus terque transtulit castra,
et inter ipsas paene tertius sellas
post Gaiumque Luciumque consedit.
illinc cucullo prospicit caput tectus
oculoque ludos spectat indecens uno.
et hinc miser deiectus in viam transit,
subsellioque semifultus extremo

XII 1 perticata B^A: pertinaci C^A 2 Maschlion *Ital.* (*a* μασχάλη *Gilbert*) 3 linus B^A: ninus C^A XIII *hab. T*; *vv.* 1–4 *hab. R* 8 callica C^A XIV 2 Cum B^A (*pro* Tum cum?): Tunc cum C^A 3 terque] terque quaterque B^A 8 uia C^A

et male receptus altero genu iactat
equiti sedere Leïtoque se stare.

XV

Quintus nostrorum liber est, Auguste, iocorum
et queritur laesus carmine nemo meo,
gaudet honorato sed multus nomine lector,
cui victura meo munere fama datur.
'Quid tamen haec prosunt quamvis venerantia multos?'
Non prosint sane, me tamen ista iuvant.

XVI

Seria cum possim, quod delectantia malo
scribere, tu causa es, lector amice, mihi,
qui legis et tota cantas mea carmina Roma:
sed nescis quanti stet mihi talis amor.
nam si falciferi defendere templa Tonantis
sollicitisque velim vendere verba reis,
plurimus Hispanas mittet mihi nauta metretas
et fiet vario sordidus aere sinus.
at nunc conviva est comissatorque libellus
et tantum gratis pagina nostra placet.
sed non et veteres contenti laude fuerunt,
cum minimum vati munus Alexis erat.
'Belle' inquis 'dixti: satis et laudabimus usque.'
Dissimulas? facies me, puto, causidicum.

XIV 11 sedere *Scriver.*: se dedere *codd.* letoque B^A
XV *hab. T* 1 locorum $B^A C^A$ *ut. vid.* 3 honorato . . . nomine A^A: honoratus . . . nomine B^A: honorato . . . carmine C^A (*cf. v.* 2; *nisi fort. var. lect. antiq.* honoratus sed multo carmine) 5 multis $A^A C^A$: multos B^A 6 prosint $A^A C^A$: prosunt B^A
XVI *hab. T* 2 causas (*i.e.* causa's?) l. B^A 6 sollicitis uelim B^A (*pro* -isve ve.?) 8 fieri v. sordibus (-dus *A*) C^A 9 miseratorque (*ex* miseratusque) *T*: comisatorque C^A libellis C^A 12 nimium B^A 13 velle C^A (*i.e.* belle) inquit $B^A C^A$ dixi *ut vid.* *T*: dicti C^A iuuat et A^A: satis est B^A: satis C^A laudabimus A^A: laudabimur B^A: -mus (*EXG*^{2}) *vel* -mur (*AVBCG*^{1}) C^A

XVII

Dum proavos atavosque refers et nomina magna,
dum tibi noster eques sordida condicio est,
dum te posse negas nisi lato, Gellia, clavo
nubere, nupsisti, Gellia, cistibero.

XVIII

Quod tibi Decembri mense, quo volant mappae
gracilesque ligulae cereique chartaeque
et acuta senibus testa cum Damascenis,
praeter libellos vernulas nihil misi,
fortasse avarus videar aut inhumanus.
odi dolosas munerum et malas artes:
imitantur hamos dona: namque quis nescit
avidum vorata decipi scarum musca?
Quotiens amico diviti nihil donat,
o Quintiane, liberalis est pauper.

XIX

Si qua fides veris, praeferri, maxime Caesar,
temporibus possunt saecula nulla tuis.
quando magis dignos licuit spectare triumphos?
quando Palatini plus meruere dei?
pulchrior et maior quo sub duce Martia Roma?
sub quo libertas principe tanta fuit?
est tamen hoc vitium sed non leve, sit licet unum,
quod colit ingratas pauper amicitias.
quis largitur opes veteri fidoque sodali,
aut quem prosequitur non alienus eques?
Saturnaliciae ligulam misisse selibrae
flammarisve togae scripula tota decem

XVII *hab. T* 4 cistifero $A^A B^A$: cistibero C^A (*cf. Herm. xxiv*, 106; *Rhein. Mus. liv*, 309) XVIII 5 uidear (*Lf*) *vel* uideor (*PQF*) B^A 7 donamque C^A 8 uoratam B^A muscat C^A 9 n. di. B^A XIX *hab. T*; *vv.* 15–19 *hab. R* 1 ueri C^A 5 maior $A^A C^A$: melior B^A quod TB^A 7 hoc *om. T* 11–16 *nov. epigr.* $B^A C^A$ 12 tolae (-le) C^A e lamnisue Tagi *Munro* scr.] reripala *T*

luxuria est, tumidique vocant haec munera reges:
qui crepet aureolos forsitan unus erit.
quatenus hi non sunt, esto tu, Caesar, amicus:
nulla ducis virtus dulcior esse potest.
Iam dudum tacito rides, Germanice, naso
utile quod nobis do tibi consilium.

XX

Si tecum mihi, care Martialis,
securis liceat frui diebus,
si disponere tempus otiosum
et verae pariter vacare vitae:
nec nos atria nec domos potentum
nec litis tetricas forumque triste
nossemus nec imagines superbas;
sed gestatio, fabulae, libelli,
campus, porticus, umbra, Virgo, thermae,
haec essent loca semper, hi labores.
nunc vivit necuter sibi, bonosque
soles effugere atque abire sentit,
qui nobis pereunt et inputantur.
Quisquam vivere cum sciat, moratur?

XXI

Quintum pro Decimo, pro Crasso, Regule, Macrum
ante salutabat rhetor Apollodotus.
nunc utrumque suo resalutat nomine. Quantum
cura laborque potest! Scripsit et edidicit.

XIX 13 tumideque *ut vid.* C^A regis B^A 17–18 *nov. epigr.* $B^A C^A$ 18 nouis C^A XX 4 *vel* uere 11 necuter s. b. *Schneidewin*: neuter sibi bonosque B^A: nec ut eius ibo bonosque C^A XXI *hab. T* 1 macrum $A^A C^A$: marcum B^A 2 Apollodotus *Heinsius*: apollodorus *codd.* (*cf. Journ. Phil. xxii*, 1) 4 scripserat et dedicit A^A: scripsit et edidicit $B^A C^A$

XXII

Mane domi nisi te volui meruique videre,
sint mihi, Paule, tuae longius Esquiliae.
sed Tiburtinae sum proximus accola pilae,
qua videt anticum rustica Flora Iovem:
alta Suburani vincenda est semita clivi
et numquam sicco sordida saxa gradu,
vixque datur longas mulorum rumpere mandras
quaeque trahi multo marmora fune vides.
illud adhuc gravius quod te post mille labores,
Paule, negat lasso ianitor esse domi.
exitus hic operis vani togulaeque madentis:
vix tanti Paulum mane videre fuit.
Semper inhumanos habet officiosus amicos:
rex, nisi dormieris, non potes esse meus.

XXIII

Herbarum fueras indutus, Basse, colores,
iura theatralis dum siluere loci.
quae postquam placidi censoris cura renasci
iussit et Oceanum certior audit eques,
non nisi vel cocco madida vel murice tincta
veste nites et te sic dare verba putas.
Quadringentorum nullae sunt, Basse, lacernae
aut meus ante omnis Cordus haberet equum.

XXIV

Hermes Martia saeculi voluptas,
Hermes omnibus eruditus armis
Hermes et gladiator et magister,
Hermes turba sui tremorque ludi,

XXII 3 sunt *ut vid.* B^A (sunt in *L*, sunt *P*, sum *Q*) 5 Sub. *Ital.*: suburbani *codd.* 7 murorum B^A rumpere B^A: uincere C^A 10 lassa B^A 12 tanti] tandem C^A XXIII 2 iure C^A (*non A*) 3 censotus C^A 5 tinctam *ut vid.* C^A XXIV 3 H. g. (*om.* et) B^A

Hermes, quem timet Helius sed unum,
Hermes, cui cadit Advolans sed uni,
Hermes vincere nec ferire doctus,
Hermes subpositicius sibi ipse,
Hermes divitiae locariorum,
Hermes cura laborque ludiarum,
Hermes belligera superbus hasta,
Hermes aequoreo minax tridente,
Hermes casside languida timendus,
Hermes gloria Martis universi,
Hermes omnia solus et ter unus.

XXV

'Quadringenta tibi non sunt, Chaerestrate: surge,
Leïtus ecce venit: sta, fuge, curre, late.'
Ecquis, io, revocat discedentemque reducit?
ecquis, io, largas pandit amicus opes?
quem chartis famaeque damus populisque loquendum?
quis Stygios non volt totus adire lacus?
hoc, rogo, non melius quam rubro pulpita nimbo
spargere et effuso permaduisse croco?
quam non sensuro dare quadringenta caballo,
aureus ut Scorpi nasus ubique micet?
O frustra locuples, o dissimulator amici,
haec legis et laudas? Quae tibi fama perit!

XXVI

Quod alpha dixi, Corde, paenulatorum
te nuper, aliqua cum iocarer in charta,
si forte bilem movit hic tibi versus,
dicas licebit beta me togatorum.

XXIV 8 ipsi B^A: ipse C^A. 12 aequorea C^A XXV 2 Letus B^A sta] st! *Schneidewin* 6 qui B^A: quis C^A 11 amici B^A: amice C^A XXVI *hab. T* 2 locarer *ut vid.* C^A 4 beatā *T*: betam C^A

XXII

Mane domi nisi te volui meruique videre,
sint mihi, Paule, tuae longius Esquiliae.
sed Tiburtinae sum proximus accola pilae,
qua videt anticum rustica Flora Iovem:
alta Suburani vincenda est semita clivi
et numquam sicco sordida saxa gradu,
vixque datur longas mulorum rumpere mandras
quaeque trahi multo marmora fune vides.
illud adhuc gravius quod te post mille labores,
Paule, negat lasso ianitor esse domi.
exitus hic operis vani togulaeque madentis:
vix tanti Paulum mane videre fuit.
Semper inhumanos habet officiosus amicos:
rex, nisi dormieris, non potes esse meus.

XXIII

Herbarum fueras indutus, Basse, colores,
iura theatralis dum siluere loci.
quae postquam placidi censoris cura renasci
iussit et Oceanum certior audit eques,
non nisi vel cocco madida vel murice tincta
veste nites et te sic dare verba putas.
Quadringentorum nullae sunt, Basse, lacernae
aut meus ante omnis Cordus haberet equum.

XXIV

Hermes Martia saeculi voluptas,
Hermes omnibus eruditus armis
Hermes et gladiator et magister,
Hermes turba sui tremorque ludi,

XXII 3 sunt^{m} *ut vid.* B^A (sunt in *L*, sunt *P*, sum *Q*) 5 Sub. *Ital.*: suburbani *codd.* 7 murorum B^A rumpere B^A: uincere C^A 10 lassa B^A 12 tanti] tandem C^A XXIII 2 iure C^A (*non A*) 3 censotus C^A 5 tinctam *ut vid.* C^A XXIV 3 H. g. (*om.* et) B^A

Hermes, quem timet Helius sed unum,
Hermes, cui cadit Advolans sed uni,
Hermes vincere nec ferire doctus,
Hermes subpositicius sibi ipse,
Hermes divitiae locariorum,
Hermes cura laborque ludiarum,
Hermes belligera superbus hasta,
Hermes aequoreo minax tridente,
Hermes casside languida timendus,
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XXVII

Ingenium studiumque tibi moresque genusque
sunt equitis, fateor: cetera plebis habes.
bis septena tibi non sint subsellia tanti,
ut sedeas viso pallidus Oceano.

XXVIII

Vt bene loquatur sentiatque Mamercus,
efficere nullis, Aule, moribus possis:
pietate fratres Curvios licet vincas,
quiete Nervas, comitate Rusones,
probitate Macros, aequitate Mauricos,
oratione Regulos, iocis Paulos:
robiginosis cuncta dentibus rodit.
Hominem malignum forsan esse tu credas:
ego esse miserum credo, cui placet nemo.

XXIX

Si quando leporem mittis mihi, Gellia, dicis:
'Formonsus septem, Marce, diebus eris.'
Si non derides, si verum, lux mea, narras,
edisti numquam, Gellia, tu leporem.

XXX

Varro, Sophocleo non infitiande cothurno
nec minus in Calabra suspiciende lyra,
differ opus nec te facundi scaena Catulli
detineat cultis aut elegia comis;
sed lege fumoso non aspernanda Decembri
carmina, mittuntur quae tibi mense suo:

XXVII *vv.* 1–2 *hab. TR* 2 fateor. Cet. pl. h.? (*interrogative*) *Friedlaender* phebis (phoe-) C^A 3 sint B^A: sunt C^A
XXVIII *hab. T* 1 loquar C^A (*sed* loquatur *A*) 3 Curvios *Friedlaender*: curios *codd.* uincat C^A 4 qui et *ut vid.* B^A (quiete et *P*, qui et *LQ*, qui ete *f*) rusones A^AC^A: drusones B^A 7 rodis C^A 8 forsitan *T*
XXIX *hab. TR* 1 gallia A^A
XXX 2 suscipiende B^A lyram C^A 6 nouo B^A

commodius nisi forte tibi potiusque videtur
Saturnalicias perdere, Varro, nuces.

XXXI

Aspice quam placidis insultet turba iuvencis
et sua quam facilis pondera taurus amet.
cornibus hic pendet summis, vagus ille per armos
currit et in toto ventilat arma bove.
at feritas inmota riget: non esset harena
tutior et poterant fallere plana magis.
nec trepidant gestus, sed de discrimine palmae
securus puer est sollicitumque pecus.

XXXII

Quadrantem Crispus tabulis, Faustine, supremis
non dedit uxori. 'Cui dedit ergo?' Sibi.

XXXIII

Carpere causidicus fertur mea carmina: qui sit
nescio: si sciero, vae tibi, causidice.

XXXIV

Hanc tibi, Fronto pater, genetrix Flaccilla, puellam
oscula commendo deliciasque meas,
parvola ne nigras horrescat Erotion umbras
oraque Tartarei prodigiosa canis.
inpletura fuit sextae modo frigora brumae,
vixisset totidem ni minus illa dies.
inter tam veteres ludat lasciva patronos
et nomen blaeso garriat ore meum.
mollia non rigidus caespes tegat ossa nec illi,
terra, gravis fueris: non fuit illa tibi.

XXXI *hab. T* 2 tam B^A amat *T* 3 hinc C^A 7 sed (set) de A^AB^A: et ne C^A parmas C^A
XXXIII *hab. TR*
XXXIV *hab. TR* 3 sqq. *nov. epigr. codd.*: *corr. Ital.* 3 paruula (-uola) ne A^AC^A: pallida nec B^A 5 sexto *ut vid.* A^A 6 ne A^AC^A 7 i.t.] interim C^A (*pro* interiam, I *pro* T) 8 blesso A^A 9 non r. A^AC^A: nec r. B^A

XXXV

Dum sibi redire de Patrensibus fundis
ducena clamat coccinatus Euclides
Corinthioque plura de suburbano
longumque pulchra stemma repetit a Leda
et suscitanti Leïto reluctatur,
equiti superbo, nobili, locupleti
cecidit repente magna de sinu clavis.
Numquam, Fabulle, nequior fuit clavis.

XXXVI

Laudatus nostro quidam, Faustine, libello
dissimulat, quasi nil debeat: inposuit.

XXXVII

Puella senibus dulcior mihi cycnis,
agna Galaesi mollior Phalantini,
concha Lucrini delicatior stagni,
cui nec lapillos praeferas Erythraeos
nec modo politum pecudis Indicae dentem
nivesque primas liliumque non tactum;
quae crine vicit Baetici gregis vellus
Rhenique nodos aureamque nitellam;
fragravit ore quod rosarium Paesti,
quod Atticarum prima mella cerarum,
quod sucinorum rapta de manu gleba;
cui conparatus indecens erat pavo,
inamabilis sciurus et frequens phoenix,
adhuc recenti tepet Erotion busto,
quam pessimorum lex amara fatorum
sexta peregit hieme, nec tamen tota,

XXXV 1 Patr. *Ital.*: patruensibus *codd.* 5 et suscitant si ei tore luctatur B^A 6 equitis urbo B^A XXXVII *vv.* 1–7, 9–14, *hab. T* 4 praeferens B^A (*pro* -res?) 5 indicentem *T*: indicae gentem C^A 7 crimine *T*: nigre C^A vellus *om. T* 8 nitelam *codd.* 12 pauo A^A (-no *T*) B^A: pauus C^A 13 chyrus B^A: scyrus C^A 16 hiemem ec C^A

nostros amores gaudiumque lususque.
et esse tristem me meus vetat Paetus,
pectusque pulsans pariter et comam vellens:
'Deflere non te vernulae pudet mortem?
ego coniugem' inquit 'extuli et tamen vivo,
notam, superbam, nobilem, locupletem.'
Quid esse nostro fortius potest Paeto?
ducentiens accepit et tamen vivit.

XXXVIII

Calliodorus habet censum—quis nescit?—equestrem,
Sexte, sed et fratrem Calliodorus habet.
'Quadringenta seca' qui dicit σῦκα μερίζει:
uno credis equo posse sedere duos?
quid cum fratre tibi, quid cum Polluce molesto?
non esset Pollux si tibi, Castor eras.
unus cum sitis, duo, Calliodore, sedebis?
surge: σολοικισμόν, Calliodore, facis.
aut imitare genus Ledae– cum fratre sedere
non potes—: alternis, Calliodore, sede.

XXXIX

Supremas tibi triciens in anno
signanti tabulas, Charine, misi
Hyblaeis madidas thymis placentas.
defeci: miserere iam, Charine:
signa rarius, aut semel fac illud,
mentitur tua quod subinde tussis.
excussi loculosque sacculumque:
Croeso divitior licet fuissem,

17 lesusque *ut vid.* C^A (*non A*) 22 noram C^A, *unde* noram s., n., l. (*poetae, non Paeto, versu dato*) *Schenkl* XXXVIII 3 seca *Rutgers*: secat *codd.* μερίζει *Paley*: μεριζε (merize) *codd.*: 'qu. seca' qui dicis, *σ. μέριζε Postgate* (*Journ. Phil. xx*, 40) 7 duos C^A sedebis *Markland MS. in exempl. suo*: sedetis *codd.*

Iro pauperior forem, Charine,
si conchem totiens meam comesses.

XL

Pinxisti Venerem, colis, Artemidore, Minervam:
et miraris opus displicuisse tuum?

XLII

Callidus effracta nummos fur auferet arca,
prosternet patrios impia flamma lares:
debitor usuram pariter sortemque negabit,
non reddet sterilis semina iacta seges:
dispensatorem fallax spoliabit amica,
mercibus extructas obruet unda rates.
extra fortunam est quidquid donatur amicis:
quas dederis solas semper habebis opes.

XLIII

Thais habet nigros, niveos Laecania dentes.
quae ratio est? Emptos haec habet, illa suos.

XLIV

Quid factum est, rogo, quid repente factum,
ad cenam mihi, Dento, quod vocanti,—
quis credat?—quater ausus es negare?
sed nec respicis et fugis sequentem,
quem thermis modo quaerere et theatris
et conclavibus omnibus solebas.
Sic est, captus es unctiore mensa
et maior rapuit canem culina.
iam te, sed cito, cognitum et relictum
cum fastidierit popina dives,
antiquae venies ad ossa cenae.

XXXIX 9 Iro] Pro C^A 10 conchen B^A
XLII 2 patruos C^A 3-4 *nov. epigr. codd.*: *corr. Ital.* 5-8 *nov. epigr. codd.*: *corr. Ital.* 7 quicquid (-dq-) B^A: siquid C^A
XLIV 1 repeten *ut vid.* C^A factum est B^A: factum C^A: *fort.* factumst 9 sedicito C^A

XLVII

Numquam se cenasse domi Philo iurat, et hoc est:
non cenat, quotiens nemo vocavit eum.

XLIX

Vidissem modo forte cum sedentem
solum te, Labiene, tres putavi.
calvae me numerus tuae fefellit:
sunt illinc tibi, sunt et hinc capilli
quales vel puerum decere possunt;
nudumst in medio caput nec ullus
in longa pilus area notatur.
Hic error tibi profuit Decembri,
tunc cum prandia misit Imperator:
cum panariolis tribus redisti.
Talem Geryonen fuisse credo.
vites censeo porticum Philippi:
si te viderit Hercules, peristi.

L

Ceno domi quotiens, nisi te, Charopine, vocavi,
protinus ingentes sunt inimicitiae,
neque potes stricto medium transfigere ferro,
si nostrum sine te scis caluisse focum.
nec semel ergo mihi furtum fecisse licebit?
inprobius nihil est hac, Charopine, gula.
desine iam nostram, precor, observare culinam,
atque aliquando meus det tibi verba cocus.

XLVII *hab. T*
XLIX *hab. T* 3 numeros B^A 4 sint et *T* 5 uel $A^A B^A$: nec C^A possunt $A^A B^A$: possint C^A 6 nudus est (es P^2) B^A 7 pilus *om. T* 9 tum A^A: tunc $B^A C^A$ inperator *E*
L *hab. T* 1 uocatur *T* (*pro* vocato?) 3 uelis A^A: putes B^A (*pro* potes): potes C^A 8 focus A^A: cocus $B^A C^A$

LI

Hic, qui libellis praegravem gerit laevam,
notariorum quem premit chorus levis,
qui codicillis hinc et inde prolatis
epistolisque commodat gravem voltum
similis Catoni Tullioque Brutoque,
exprimere, Rufe, fidiculae licet cogant,
have Latinum, χαῖρε non potest Graecum.
si fingere istud me putas, salutemus.

LII

Quae mihi praestiteris memini semperque tenebo.
cur igitur taceo, Postume? Tu loqueris.
incipio quotiens alicui tua dona referre,
protinus exclamat 'Dixerat ipse mihi.'
Non belle quaedam faciunt duo: sufficit unus
huic operi: si vis ut loquar, ipse tace.
crede mihi, quamvis ingentia, Postume, dona
auctoris pereunt garrulitate sui.

LIII

Colchida quid scribis, quid scribis, amice, Thyesten?
quo tibi vel Nioben, Basse, vel Andromachen?
materia est, mihi crede, tuis aptissima chartis
Deucalion vel, si non placet hic, Phaethon.

LIV

Extemporalis factus est meus rhetor:
Calpurnium non scripsit, et salutavit.

LI *hab. T* 6 expremere A^A 7 potes C^A 8 salutem *TL*
LII *hab. TR* 7 dones C^A
LIII *hab. T* 1 quid scribis quod scribis C^A 2 quod *T* 4 vel $A^A C^A$: aut B^A

LVI

Cui tradas, Lupe, filium magistro
quaeris sollicitus diu rogasque.
Omnes grammaticosque rhetorasque
devites moneo: nihil sit illi
cum libris Ciceronis aut Maronis,
famae Tutilium suae relinquat;
si versus facit, abdices poetam.
artes discere vult pecuniosas?
fac discat citharoedus aut choraules;
si duri puer ingeni videtur,
praeconem facias vel architectum.

LVII

Cum voco te dominum, noli tibi, Cinna, placere:
saepe etiam servum sic resaluto tuum.

LVIII

Cras te victurum, cras dicis, Postume, semper.
dic mihi, cras istud, Postume, quando venit?
quam longe cras istud, ubi est? aut unde petendum?
numquid apud Parthos Armeniosque latet?
iam cras istud habet Priami vel Nestoris annos.
cras istud quanti, dic mihi, posset emi?
cras vives? hodie iam vivere, Postume, serum est:
ille sapit quisquis, Postume, vixit heri.

LIX

Quod non argentum, quod non tibi mittimus aurum
hoc facimus causa, Stella diserte, tua.
quisquis magna dedit, voluit sibi magna remitti;
fictilibus nostris exoneratus eris.

LVI 1 lupem B^A 4 diuites B^A (*cum EG*) 6 utilium C^A relinquat B^A: relinquas C^A LVII *hab. TR* 2 resoluto A^A (*cum L*) tuum *ex* meum B^A LVIII 1 te] bene *D* 3 longe est B^A: longe (*om.* est) C^A: *fort.* longest 6 posset B^A: possit C^A 7 vives] uiuis B^A tardum B^A: serum C^A

LX

Adlatres licet usque nos et usque
et gannitibus inprobis lacessas,
certum est hanc tibi pernegare famam,
olim quam petis, in meis libellis
qualiscumque legaris ut per orbem.
Nam te cur aliquis sciat fuisse?
ignotus pereas, miser, necesse est.
non derunt tamen hac in urbe forsan
unus vel duo tresve quattuorve,
pellem rodere qui velint caninam:
nos hac a scabie tenemus ungues.

LXII

Iure tuo nostris maneas licet, hospes, in hortis,
si potes in nudo ponere membra solo,
aut si portatur tecum tibi magna supellex:
nam mea iam digitum sustulit hospitibus.
nulla tegit fractos—nec inanis—culcita lectos,
putris et abrupta fascia reste iacet.
sit tamen hospitium nobis commune duobus:
emi hortos; plus est: instrue tu; minus est.

LXIII

'Quid sentis' inquis 'de nostris, Marce libellis?'
sic me sollicitus, Pontice, saepe rogas.
Admiror, stupeo: nihil est perfectius illis,
ipse tuo cedet Regulus ingenio.
'Hoc sentis?' inquis 'faciat tibi sic bene Caesar,
sic Capitolinus Iuppiter.' Immo tibi.

LX 4 a B^A : in C^A 5 urbem B^A : orbem C^A 8 derunt] erunt B^A
LXII 4 dicitum C^A 6 fascea B^A 8 instructum m. B^A (tum *pro* tú)

LXIV

Sextantes, Calliste, duos infunde Falerni,
tu super aestivas, Alcime, solve nives,
pinguescat nimio madidus mihi crinis amomo
lassenturque rosis tempora sutilibus.
tam vicina iubent nos vivere Mausolea,
cum doceant ipsos posse perire deos.

LXV

Astra polumque dedit, quamvis opstante noverca,
Alcidae Nemees terror et Arcas aper
et castigatum Libycae ceroma palaestrae
et gravis in Siculo pulvere fusus Eryx,
silvarumque tremor, tacita qui fraude solebat
ducere non rectas Cacus in antra boves.
Ista tuae, Caesar, quota pars spectatur harenae?
dat maiora novus proelia mane dies.
quot graviora cadunt Nemeaeo pondera monstro!
quot tua Maenalios conlocat hasta sues!
reddatur si pugna triplex pastoris Hiberi,
est tibi qui possit vincere Geryonen.
saepe licet Graiae numeretur belua Lernae,
inproba Niliacis quid facit Hydra feris?
Pro meritis caelum tantis, Auguste, dederunt
Alcidae cito di sed tibi sero dabunt.

LXVI

Saepe salutatus numquam prior ipse salutas:
sic eris Aeternum, Pontiliane, Vale.

LXIV 1 infundi C^A 4 subtilibus *ut vid.* B^A 5 Tam B^A : Iam C^A
LXV 2 nemee (-eae) est t. C^A terrore marcas B^A 4 sicula B^A tusus B^A : fusus C^A (*cf. Gilbert ad loc.*) 6 non B^A : nec C^A 9 maiora B^A (*cf. v.* 8) 11 si *om.* B^A 13 quidem B^A : licet C^A
LXVI *hab. TR*

LXVII

Hibernos peterent solito cum more recessus
Atthides, in nidis una remansit avis.
deprendere nefas ad tempora verna reversae
et profugam volucres diripuere suae.
sero dedit poenas: discerpi noxia mater
debuerat, sed tunc cum laceravit Ityn.

LXVIII

Arctoa de gente comam tibi, Lesbia, misi,
ut scires quanto sit tua flava magis.

LXIX

Antoni Phario nihil obiecture Pothino
et levius tabula quam Cicerone nocens:
quid gladium demens Romana stringis in ora?
hoc admisisset nec Catilina nefas.
impius infando miles corrumpitur auro,
et tantis opibus vox tacet una tibi.
quid prosunt sacrae pretiosa silentia linguae?
incipient omnes pro Cicerone loqui.

LXX

Infusum sibi nuper a patrono
plenum, Maxime, centiens Syriscus
in sellariolis vagus popinis
circa balnea quattuor peregit.
O quanta est gula, centiens comesse!
quanto maior adhuc, nec accubare!

LXXI

Vmida qua gelidas summittit Trebula valles
et viridis cancri mensibus alget ager,

LXVII *hab. T* 2 atthidis B^A 4 deripuere A^AC^A suam A^AN: suae B^AC^A 6 lacerauat *L ante corr.*
LXVIII *hab. T* LXIX 2 noces C^A 4 mississet *E*
LXXI 1 quae B^A

rura Cleonaeo numquam temerata leone
et domus Aeolio semper amica Noto
te, Faustine, vocant: longas his exige messes
collibus; hibernum iam tibi Tibur erit.

LXXII

Qui potuit Bacchi matrem dixisse Tonantem,
ille potest Semelen dicere, Rufe, patrem.

LXXIII

Non donem tibi cur meos libellos
oranti totiens et exigenti
miraris, Theodore? Magna causa est:
dones tu mihi ne tuos libellos.

LXXIV

Pompeios iuvenes Asia atque Europa, sed ipsum
terra tegit Libyes, si tamen ulla tegit.
quid mirum toto si spargitur orbe? Iacere
uno non poterat tanta ruina loco.

LXXVI

Profecit poto Mithridates saepe veneno
toxica ne possent saeva nocere sibi.
tu quoque cavisti cenando tam male semper
ne posses umquam, Cinna, perire fame.

LXXVII

Narratur belle quidam dixisse, Marulle,
qui te ferre oleum dixit in auricula.

5 fauste B^A hic C^A
LXXIV *hab. TR* 2 u. uegit C^A 4 ruina tanta B^A
LXXVI *hab. TR* 1 proficit A^A toto B^AC^A 2 possint A^AB^A: possent C^A 4 possis A^A: posses B^AC^A

LXXVIII

Si tristi domicenio laboras,
Torani, potes esurire mecum.
non derunt tibi, si soles *προπίνειν*,
viles Cappadocae gravesque porri,
divisis cybium latebit ovis.
ponetur digitis tenendus ustis
nigra coliculus virens patella,
algentem modo qui reliquit hortum,
et pultem niveam premens botellus,
et pallens faba cum rubente lardo.
Mensae munera si voles secundae,
marcentes tibi porrigentur uvae
et nomen pira quae ferunt Syrorum,
et quas docta Neapolis creavit,
lento castaneae vapore tostae:
vinum tu facies bonum bibendo.
Post haec omnia forte si movebit
Bacchus quam solet esuritionem,
succurrent tibi nobiles olivae,
Piceni modo quas tulere rami,
et fervens cicer et tepens lupinus.
Parva est cenula,—quis potest negare?—
sed finges nihil audiesve fictum
et voltu placidus tuo recumbes;
non crassum dominus leget volumen;
sed quod nec grave sit nec infacetum,
parvi tibia Condyli sonabit.
Haec est cenula. Claudiam sequeris.
Quam nobis cupis esse tu priorem?

LXXVIII 7 nigras C^A culiculus E^A 8 qui modo B^A 13 ferunt] perunt B^A 15 testae C^A (*cum L ante corr.*) (e *pro* o) 24 placido *L*: placidis C^A 29 quo nec B^A: quod non C^A 30 *vel* condyli 32 nobis] novi *Duff* turpiorem *ed. a.* 1473 (*sed cf. Greenough Harv. Stud.* i. 191)

LXXIX

Vndecies una surrexti, Zoile, cena,
et mutata tibi est synthesis undecies,
sudor inhaereret madida ne veste retentus
et laxam tenuis laederet aura cutem.
Quare ego non sudo, qui tecum, Zoile, ceno?
Frigus enim magnum synthesis una facit.

LXXX

Non totam mihi, si vacabis, horam
dones et licet inputes, Severe,
dum nostras legis exigisque nugas.
'Durum est perdere ferias': rogamus
iacturam patiaris hanc ferasque.
quod si legeris ista cum diserto
—sed numquid sumus inprobi?—Secundo,
plus multo tibi debiturus hic est
quam debet domino suo libellus.
nam securus erit, nec inquieta
lassi marmora Sisyphi videbit,
quem censoria cum meo Severo
docti lima momorderit Secundi.

LXXXI

Semper pauper eris, si pauper es, Aemiliane.
dantur opes nullis nunc nisi divitibus.

LXXXII

Quid promittebas mihi milia, Gaure, ducenta,
si dare non poteras milia, Gaure, decem?

LXXIX *hab. T*; vv. 5-6 *hab. R* 1 surrexit B^A (*non Q*) C^A 3 ni B^A
LXXX 1 uacabit *BC* 5 iam turam C^A (*non A*) 6 ipsam C^A (ipsa *A*): ipse *Schneidewin*
LXXXI *hab. TR* 2 nulli A^A *ut vid.* (-li *T*: -lius *R*) *D* (*cum X*): nullis $B^A C^A$
LXXXII *hab. TR*

an potes et non vis? Rogo, non est turpius istud?
i, tibi dispereas, Gaure: pusillus homo es.

LXXXIV

Iam tristis nucibus puer relictis
clamoso revocatur a magistro,
et blando male proditus fritillo,
arcana modo raptus e popina,
aedilem rogat udus aleator.
Saturnalia transiere tota,
nec munuscula parva nec minora
misisti mihi, Galla, quam solebas.
Sane sic abeat meus December:
scis certe, puto, vestra iam venire
Saturnalia, Martias Kalendas;
tunc reddam tibi, Galla, quod dedisti.

LXXXII 4 i] si A^A (*cum X*), *unde* si tibi dispendas, G., p. h. e. (?) *Gilbert* est A^A: es $B^A C^A$
LXXXIV 3 fritillos B^A 5 aedilum C^A 9 habeat *codd.* (abeat *QF*)

M. VAL. MARTIALIS

EPIGRAMMATON

LIBER VI

I

SEXTVS mittitur hic tibi libellus,
in primis mihi care Martialis:
quem si terseris aure diligenti,
audebit minus anxius tremensque
magnas Caesaris in manus venire.

III

Nascere Dardanio promissum nomen Iulo
vera deum suboles; nascere, magne puer,
cui pater aeternas post saecula tradat habenas,
quique regas orbem cum seniore senex.
ipsa tibi niveo trahet aurea pollice fila
et totam Phrixi Iulia nebit ovem.

IV

Censor maxime principumque princeps,
cum tot iam tibi debeat triumphos,
tot nascentia templa, tot renata,
tot spectacula, tot deos, tot urbes:
plus debet tibi Roma quod pudica est.

I 5 magna B^A
III 2 soboles *codd.* 6 toto (*PQf*) *vel* tota (*L*) B^A nebit *ut vid. ex* nubit B^A
IV 1 principiumque C^A

V

Rustica mercatus multis sum praedia nummis:
mutua des centum, Caeciliane, rogo.
nil mihi respondes? Tacitum te dicere credo
'Non reddes': ideo, Caeciliane, rogo.

VI

Comoedi tres sunt, sed amat tua Paula, Luperce,
quattuor: et κωφὸν Paula πρόσωπον amat.

VIII

Praetores duo, quattuor tribuni,
septem causidici, decem poetae
cuiusdam modo nuptias petebant
a quodam sene. Non moratus ille
praeconi dedit Eulogo puellam.
Dic, numquid fatue, Severe, fecit?

IX

In Pompeiano dormis, Laevine, theatro:
et quereris si te suscitat Oceanus?

X

Pauca Iovem nuper cum milia forte rogarem,
'Ille dabit' dixit 'qui mihi templa dedit.'
Templa quidem dedit ille Iovi sed milia nobis
nulla dedit: pudet, ah, pauca rogasse Iovem.
at quam non tetricus, quam nulla nubilus ira,
quam placido nostras legerat ore preces!

V *hab. TR* 1 multis sum praedia nummis $A^A B^A$: nummis sum praedia multis C^A
VI *hab. T* 1 luperco C^A
VIII *hab. T* 1 Praecones A^A 4 moratur *T* (*el fort.* A^A) 6 Dic numquid] Digno nequid B^A: Dignum quid C^A fatues C^A (*seq.* s)
X *hab. T* 2 quae *T* 3 ille dedit C^A *ut vid.* se *T* 4 pudet a A^A: pudet B^A (*sed* pudet *L*) C^A 5 at quam] atque C^A

talis supplicibus tribuit diademata Dacis
et Capitolinas itque reditque vias.
Dic precor, o nostri dic conscia virgo Tonantis,
si negat hoc vultu, quo solet ergo dare?
sic ego: sic breviter posita mihi Gorgone Pallas:
'Quae nondum data sunt, stulte, negata putas?'

XI

Quod non sit Pylades hoc tempore, non sit Orestes
miraris? Pylades, Marce, bibebat idem,
nec melior panis turdusve dabatur Orestae,
sed par atque eadem cena duobus erat.
Tu Lucrina voras, me pascit aquosa peloris:
non minus ingenua est et mihi, Marce, gula.
te Cadmea Tyros, me pinguis Gallia vestit:
vis te purpureum, Marce, sagatus amem?
ut praestem Pyladen, aliquis mihi praestet Oresten.
hoc non fit verbis, Marce: ut ameris, ama.

XIII

Quis te Phidiaco formatam, Iulia, caelo,
vel quis Palladiae non putet artis opus?
candida non tacita respondet imagine lygdos
et placido fulget vivus in ore decor.
ludit Acidalio, sed non manus aspera, nodo,
quem rapuit collo, parve Cupido, tuo.
ut Martis revocetur amor summique Tonantis,
a te Iuno petat ceston et ipsa Venus.

7 dicis C^A 9 nostro *T*, *unde* nostro—Tonanti *Rooy* 12 data] taxata C^A (*prae.* dum)
XI *hab. T* 3 turdusve dabatur] turdus videbatur A^A (*cum X*): turdus vedebatur *ut vid.* C^A (*non A*) 7 ne c. t. mea pingus galla ueste *T* 10 non fiat verbis, *om.* hoc *Q* ama] ame *T*
XIII 1 formauit B^A 3 tacitat C^A *ut vid.* (tacitat E^1, tactat *XB*, tacta *ACG*, tacita E^2) respondit B^A 4 decor B^A: liquor C^A 5 nudo B^A 7 renouetur B^A: reuocetur C^A 8 uno B^A

XIV

Versus scribere posse te disertos
adfirmas, Laberi: quid ergo non vis?
versus scribere qui potest disertos,
conscribat, Laberi: virum putabo.

XV

Dum Phaethontea formica vagatur in umbra,
inplicuit tenuem sucina gutta feram.
sic modo quae fuerat vita contempta manente,
funeribus facta est nunc pretiosa suis.

XVII

Cinnam, Cinname, te iubes vocari.
non est hic, rogo, Cinna, barbarismus?
tu si Furius ante dictus esses,
Fur ista ratione dicereris.

XVIII

Sancta Salonini terris requiescit Hiberis,
qua melior Stygias non videt umbra domos.
sed lugere nefas: nam qui te, Prisce, reliquit,
vivit qua voluit vivere parte magis.

XIX

Non de vi neque caede nec veneno,
sed lis est mihi de tribus capellis:
vicini queror has abesse furto.
hoc iudex sibi postulat probari:
tu Cannas Mithridaticumque bellum

XIV 4 conscribat *Schneidewin*: non scribat *codd.*
XV *hab. TR* 1 uag. form. C^A, *sed corr. ut vid.* 3 contenta *TLQ* madente C^A
XVII 1 Cinnam cinnam B^A (*sed* Cinname cinam *P*)
XVIII *hab. TR* 2 domus B^A
XIX *hab. T* 1 de vi] diui B^A 5 Carrhas *Luc. Müller.*

et periuria Punici furoris
et Sullas Mariosque Muciosque
magna voce sonas manuque tota.
Iam dic, Postume, de tribus capellis.

XX

Mutua te centum sestertia, Phoebe, rogavi,
cum mihi dixisses 'Exigis ergo nihil?'
inquiris, dubitas, cunctaris meque diebus
teque decem crucias: iam rogo, Phoebe, nega.

XXIV

Nil lascivius est Charisiano:
Saturnalibus ambulat togatus.

XXV

Marcelline, boni suboles sincera parentis,
horrida Parrhasio quem tegit ursa iugo,
ille vetus pro te patriusque quid optet amicus
accipe et haec memori pectore vota tene:
cauta sit ut virtus nec te temerarius ardor
in medios enses saevaque tela ferat.
bella velint Martemque ferum rationis egentes,
tu potes et patris miles et esse ducis.

XXVII

Bis vicine Nepos—nam tu quoque proxima Florae
incolis et veteres tu quoque Ficelias—
est tibi, quae patria signatur imagine voltus,
testis maternae nata pudicitiae.
tu tamen annoso nimium ne parce Falerno,
et potius plenos aere relinque cados.

7 syllas B^A
XX *hab. T* 4 teque decem] te quidem *T*
XXV *hab. T* 1 soboles *codd. ut vid.* 2 teget *T* (*i.e.* tegit?), *unde* tenet *Schneidewin* iuga C^A *ut vid.* 7 mortemque *T* 8 patris $A^A C^A$: patriae B^A
XXVII 2 ficetias C^A: Ficuleas (?) *Friedlaender*

sit pia, si locuples, et potet filia mustum :
amphora cum domina nunc nova fiet anus.
Caecuba non solos vindemia nutriat orbos :
possunt et patres vivere, crede mihi.

XXVIII

Libertus Melioris ille notus,
tota qui cecidit dolente Roma,
cari deliciae breves patroni,
hoc sub marmore Glaucias humatus
iuncto Flaminiae iacet sepulchro :
castus moribus, integer pudore,
velox ingenio, decore felix.
bis senis modo messibus peractis
vix unum puer adplicabat annum.
Qui fles talia, nil fleas, viator.

XXIX

Non de plebe domus nec avarae verna catastae,
sed domini sancto dignus amore puer,
munera cum posset nondum sentire patroni,
Glaucia libertus iam Melioris erat.
moribus hoc formaeque datum : quis blandior illo ?
aut quis Apollineo pulchrior ore fuit ?
Inmodicis brevis est aetas et rara senectus.
quidquid amas, cupias non placuisse nimis.

XXX

Sex sestertia si statim dedisses,
cum dixti mihi 'Sume, tolle, dono,'

XXVII 7 est pia *Duff* : si pia *Schenkl* si l. (*Pf*) *vel* sit l. (*LQ*) B^A : sit l. C^A et B^A : sed (set) C^A potem C^A 8 fiat *Q* anus B^A : opus C^A
XXVIII 5 flaminea B^A 6 innocens B^A : integer C^A 8 mensibus B^A
XXIX *post* XXX *exhibet* B^A 1 domos *E* 8 ames B^A : amas C^A nimis] mihi C^A
XXX 2 dixit C^A tulle C^A

deberem tibi, Paete, pro ducentis.
at nunc cum dederis diu moratus,
post septem, puto, vel novem Kalendas,
vis dicam tibi veriora veris ?
Sex sestertia, Paete, perdidisti.

XXXII

Cum dubitaret adhuc belli civilis Enyo
forsitan et posset vincere mollis Otho,
damnavit multo staturum sanguine Martem
et fodit certa pectora tota manu.
Sit Cato, dum vivit, sane vel Caesare maior :
dum moritur, numquid maior Othone fuit ?

XXXIV

Basia da nobis, Diadumene, pressa. 'Quot' inquis ?
Oceani fluctus me numerare iubes
et maris Aegaei sparsas per litora conchas
et quae Cecropio monte vagantur apes,
quaeque sonant pleno vocesque manusque theatro,
cum populus subiti Caesaris ora videt.
nolo quot arguto dedit exorata Catullo
Lesbia : pauca cupit qui numerare potest.

XXXV

Septem clepsydras magna tibi voce petenti
arbiter invitus, Caeciliane, dedit.
at tu multa diu dicis vitreisque tepentem
ampullis potas semisupinus aquam.
Vt tandem saties vocemque sitimque, rogamus
iam de clepsydra, Caeciliane, bibas.

3 sibi C^A 4 rogatus B^A : moratus C^A 5 puta *L*
XXXII *vv.* 1-4 *hab. T.* 1 Enyo] enpo B^A : senio C^A 2 possit *T* : posse et C^A 3 saturum C^A 4 et f.] effodit C^A *ut vid.* tota A^A : nuda $B^A C^A$ (iuda XB^1), *fort. recte* 5 Caesare] calacre C^A
XXXIV *hab. TR* 1, 7 quod *codd.* 2 me] mene *R* (*i.e.* men ?)
XXXV *hab. TR* 1 petente C^A 3 dicis (*R*) *vel* ducis (*T*) A^A : dicis B^A (*ex* ducis *L*) C^A 4 potis (*EAB*^{1}) *vel* potas C^A

XXXVIII

Aspicis ut parvus nec adhuc trieteride plena
Regulus auditum laudet et ipse patrem?
maternosque sinus viso genitore relinquat
et patrias laudes sentiat esse suas?
iam clamor centumque viri densumque corona
volgus et infanti Iulia tecta placent.
acris equi suboles magno sic pulvere gaudet,
sic vitulus molli proelia fronte cupit.
Di, servate, precor, matri sua vota patrique,
audiat ut natum Regulus, illa duos.

XLI

Qui recitat lana fauces et colla revinctus,
hic se posse loqui, posse tacere negat.

XLII

Etrusci nisi thermulis lavaris,
inlotus morieris, Oppiane.
nullae sic tibi blandientur undae,
non fontes Aponi rudes puellis,
non mollis Sinuessa fervidique
fluctus Passeris aut superbus Anxur,
non Phoebi vada principesque Baiae.
nusquam tam nitidum vacat serenum:
lux ipsa est ibi longior, diesque
nullo tardius a loco recedit.
illic Taygeti virent metalla
et certant vario decore saxa,
quae Phryx et Libys altius cecidit.
siccos pinguis onyx anhelat aestus

XXXVIII 3 relinquant B^A 5 coronam B^A (*cum X*) 7 soboles *codd.*
XLI 2 facere B^A
XLII 4 non B^A: nec C^A 6 asseris B^A 7 principique C^A 8 micat B^A: uacat C^A 11 uigent *L ante corr.* 14 *post v.* 10 *transp.* C^A (*propter homoeotel.*)

et flamma tenui calent ophitae:
ritus si placeant tibi Laconum,
contentus potes arido vapore
cruda Virgine Marciave mergi;
quae tam candida, tam serena lucet
ut nullas ibi suspiceris undas
et credas vacuam nitere lygdon.
Non adtendis et aure me supina
iam dudum quasi neglegenter audis.
inlotus morieris, Oppiane.

XLIII

Dum tibi felices indulgent, Castrice, Baiae
canaque sulphureis nympha natatur aquis,
me Nomentani confirmant otia ruris
et casa iugeribus non onerosa suis.
hoc mihi Baiani soles mollisque Lucrinus,
hoc vestrae mihi sunt, Castrice, divitiae.
Quondam laudatas quocumque libebat ad undas
currere nec longas pertimuisse vias,
nunc urbis vicina iuvant facilesque recessus,
et satis est pigro si licet esse mihi.

XLIV

Festive credis te, Calliodore, iocari
et solum multo permaduisse sale.
omnibus adrides, dicteria dicis in omnis;
sic te convivam posse placere putas.

17 contetus *ut vid.* C^A (*unde* contentus *EA*, contectus *XB*, conteptus *C*) 18 ue B^A: que C^A
XLIII *hab. T* 1 se ind. *Munro* 2 unda A^A: nympha B^AC^A: limpha *N* 4 onerosa A^AC^A: honera (on-) B^A (honerata *L ex corr. Q*) 5 mol(l)esque C^A (*pro* mollisque) 6 h.m.s. u. A^A: h. uestrae (uestae C^A) mihi sunt B^AC^A 7 quodam B^A 8 ne *ut vid.* B^A 9 urbis A^AB^A: urbi C^A regressus *L ante corr.* 10 si] et *T* (*qui versus initio* e *pro* et *exhibet*)
XLIV *hab. T* 1 uocari *T* 2 sale] sat est C^A (ē, *i.e.* est, *pro* e)

at si ego non belle, sed vere dixero quiddam,
nemo propinabit, Calliodore, tibi.

XLVI

Vapulat adsidue veneti quadriga flagello
nec currit : magnam rem, Catiane, facit.

XLVII

Nympha, mei Stellae quae fonte domestica puro
laberis et domini gemmea tecta subis,
sive Numae coniunx Triviae te misit ab antris
sive Camenarum de grege nona venis :
exolvit votis hac se tibi virgine porca
Marcus, furtivam quod bibit, aeger, aquam.
tu contenta meo iam crimine gaudia fontis
da secura tui : sit mihi sana sitis.

XLVIII

Quod tam grande sophos clamat tibi turba togata,
non tu, Pomponi, cena diserta tua est.

LI

Quod convivaris sine me tam saepe, Luperce,
inveni noceam qua ratione tibi.
irascor : licet usque voces mittasque rogesque—
'Quid facies?' inquit. Quid faciam? veniam.

LII

Hoc iacet in tumulo raptus puerilibus annis
Pantagathus, domini cura dolorque sui,

XLIV 6 propinauit *T* (*pro* -bit)
XLVI *hab. T* 1 adsidue $A^A C^A$: assiduo B^A 2 facis A^A (*cum Q ante corr.*) : facit $B^A C^A$
XLVII *hab. T* 1 mei] met C^A (T *pro* I) domestico C^A 2 lauaris *T* 3 ab anna C^A 4 noua B^A 7 m: lacrime C^A (l *pro* j) 8 satis B^A
XLVIII *hab. T*
LI *hab. T* 4 inquit $A^A C^A$: inquis B^A
LII *hab. TR*

vix tangente vagos ferro resecare capillos
doctus et hirsutas excoluisse genas.
sis licet, ut debes, tellus, placata levisque,
artificis levior non potes esse manu.

LIII

Lotus nobiscum est, hilaris cenavit, et idem
inventus mane est mortuus Andragoras.
Tam subitae mortis causam, Faustine, requiris?
In somnis medicum viderat Hermocraten.

LV

Quod semper casiaque cinnamoque
et nido niger alitis superbae
fragras plumbea Nicerotiana,
rides nos, Coracine, nil olentis :
malo quam bene olere nil olere.

LVII

Mentiris fictos unguento, Phoebe, capillos
et tegitur pictis sordida calva comis.
tonsorem capiti non est adhibere necesse :
radere te melius spongea, Phoebe, potest.

LVIII

Cernere Parrhasios dum te iuvat, Aule, triones
comminus et Getici sidera pigra poli,
o quam paene tibi Stygias ego raptus ad undas
Elysiae vidi nubila fusca plagae!
quamvis lassa tuqs quaerebant lumina vultus
atque erat in gelido plurimus ore Pudens.

3 vagus *ut vid.* C^A 5 ut debes] uidebis C^A
LIII *hab. T* 2 andragorus *ut vid.* C^A
LV 4 coricine B^A
LVII *hab. TR* 1 fictis C^A 3 capitis *R*
LVIII 1 parrasio B^A 2 c. es cetici C^A pigra B^A ferre C^A 6 pudor B^A

Si mihi lanificae ducunt non pulla sorores
stamina nec surdos vox habet ista deos,
sospite me sospes Latias reveheris ad urbes
et referes pili praemia clarus eques.

LIX

Et dolet et queritur sibi non contingere frigus
propter sescentas Baccara gausapinas,
optat et obscuras luces ventosque nivesque
odit et hibernos, si tepuere, dies.
quid fecere mali nostrae tibi, saeve, lacernae
tollere de scapulis quas levis aura potest?
quanto simplicius, quanto est humanius illud,
mense vel Augusto sumere gausapinas!

LX (LXI)

Laudat, amat, cantat nostros mea Roma libellos,
meque sinus omnes, me manus omnis habet.
Ecce rubet quidam, pallet, stupet, oscitat, odit.
hoc volo: nunc nobis carmina nostra placent.

LXI (LX)

Rem factam Pompullus habet, Faustine: legetur
et nomen toto sparget in orbe suum.
'Sic leve flavorum valeat genus Vsiporum
quisquis et Ausonium non amat imperium.'
Ingeniosa tamen Pompulli scripta feruntur:
'Sed famae non est hoc, mihi crede, satis:
quam multi tineas pascunt blattasque diserti
et redimunt soli carmina docta coci!

LVIII 7 polla C^A (*i.e.* pu-) 9 hospes C^A 10 philippemia C^A (P *pro* R)
LIX 3 obtat C^A 5 fecere] re fecere C^A
LX *hab. TR* 2 s. omnis *codd.* (-es *X ante corr.*) 4 uobis B^A
LXI *hab. T* 2 spargit A^A B^A: sparget C^A 3 uisiporum *T*: usipiorum C^A 4 ausonum C^A (*non A*) 7 deserti B^A (*cum E*)

nescioquid plus est, quod donat saecula chartis:
victurus genium debet habere liber.'

LXII

Amisit pater unicum Salanus:
cessas munera mittere, Oppiane?
heu crudele nefas malaeque Parcae!
cuius vulturis hoc erit cadaver?

LXIII

Scis te captari, scis hunc qui captat, avarum,
et scis qui captat quid, Mariane, velit.
tu tamen hunc tabulis heredem, stulte, supremis
scribis et esse tuo vis, furiose, loco.
'Munera magna tamen misit.' Sed misit in hamo;
et piscatorem piscis amare potest?
hicine deflebit vero tua fata dolore?
si cupis, ut ploret, des, Mariane, nihil.

LXV

'Hexametris epigramma facis' scio dicere Tuccam.
Tucca, solet fieri, denique, Tucca, licet.
'Sed tamen hoc longum est.' Solet hoc quoque, Tucca, licetque:
si breviora probas, disticha sola legas.
conveniat nobis ut fas epigrammata longa
sit transire tibi, scribere, Tucca, mihi.

LXX

Sexagesima, Marciane, messis
acta est et, puto, iam secunda Cottae

9 n. quod plus sit A^A donant B^A (-ent *L ante corr.*) C^A 10 victurum B^A senium *T*
LXII 1 silanus B^A: salanus C^A 2 munera mittere B^A: mit. mun. C^A appiane B^A: oppiane C^A
LXIII *hab. T* 2 capiat C^A *ut vid.* quod *T* 6 piscis] pis *T* 7 defluit *T*: defleuit C^A (*cum L*) (*i.e.* -bit) 8 plores C^A
LXV *hab. TR* 3 licetque $A^A C^A$: licere B^A 5 lunga C^A (*i.e.* longa)

nec se taedia lectuli calentis
expertum meminit die vel uno.
ostendit digitum, sed inpudicum,
Alconti Dasioque Symmachoque.
at nostri bene conputentur anni
et quantum tetricae tulere febres
aut languor gravis aut mali dolores
a vita meliore separentur:
infantes sumus et senes videmur.
Aetatem Priamique Nestorisque
longam qui putat esse, Marciane,
multum decipiturque falliturque.
non est vivere, sed valere vita est.

LXXII

Fur notae nimium rapacitatis
conpilare Cilix volebat hortum,
ingenti sed erat, Fabulle, in horto
praeter marmoreum nihil Priapum.
dum non vult vacua manu redire,
ipsum subripuit Cilix Priapum.

LXXIV

Medio recumbit imus ille qui lecto,
calvam trifilem semitatus unguento,
foditque tonsis ora laxa lentiscis,
mentitur, Aefulane: non habet dentes.

LXXV

Cum mittis turdumve mihi quadramve placentae,
sive femur leporis sive quid his simile est,

LXX 7 at] heu *D* computantur *D* (*cum X*) 10 separantur *D*: -retur *Duff* 15 non hoc u. *D* uita (*om.* est) *P*
LXXIV 1 imus (*L*) *vel* unus (*PQFf*) B^A 2 trifilem] similem B^A semitectus *Buecheler* 3 fuditque B^A
LXXV *hab. T* 1 turdumue $A^A B^A$: turdumque C^A 2 simile est A^A: simile $B^A C^A$

buccellas misisse tuas te, Pontia, dicis.
Has ego non mittam, Pontia, sed nec edam.

LXXVI

Ille sacri lateris custos Martisque togati,
credita cui summi castra fuere ducis,
hic situs est Fuscus. Licet hoc, Fortuna, fateri:
non timet hostilis iam lapis iste minas;
grande iugum domita Dacus cervice recepit
et famulum victrix possidet umbra nemus.

LXXVII

Cum sis tam pauper quam nec miserabilis Iros,
tam iuvenis quam nec Parthenopaeus erat,
tam fortis quam nec cum vinceret Artemidorus,
quid te Cappadocum sex onus esse iuvat?
rideris multoque magis traduceris, Afer,
quam nudus medio si spatiere foro.
non aliter monstratur Atlans cum compare ginno
quaeque vehit similem belua nigra Libyn.
Invidiosa tibi quam sit lectica requiris?
Non debes ferri mortuus hexaphoro.

LXXVIII

Potor nobilis, Aule, lumine uno
luscus Phryx erat alteroque lippus.
huic Heras medicus 'Bibas caveto:
vinum si biberis, nihil videbis.'
Ridens Phryx oculo 'Valebis' inquit.
misceri sibi protinus deunces

4 non m. (*E*) *vel* nec m. (*A*) C^A
LXXVI *hab. T* 2 credite C^A
LXXVII *vv.* 1–6 *hab. T* 1 nec *om. T* heros *T* 3 artemidos C^A 4 onu B^A 5 aper B^A 7 ginno *Scriver.*: mulo B^A (*gloss. ut vid.*): gybbo (gi-) C^A
LXXVIII 1 Potator B^A 3 erat C^A (*pro* eras, *i.e.* Heras)

sed crebros iubet. Exitum requiris?
Vinum Phryx, oculus bibit venenum.

LXXIX

Tristis es et felix. Sciat hoc Fortuna caveto:
ingratum dicet te, Lupe, si scierit.

LXXX

Vt nova dona tibi, Caesar, Nilotica tellus
miserat hibernas ambitiosa rosas.
navita derisit Pharios Memphiticus hortos,
urbis ut intravit limina prima tuae:
tantus veris honos et odorae gratia Florae
tantaque Paestani gloria ruris erat;
sic, quacumque vagus gressumque oculosque ferebat,
tonsilibus sertis omne rubebat iter.
At tu Romanae iussus iam cedere brumae
mitte tuas messes, accipe, Nile, rosas.

LXXXII

Quidam me modo, Rufe, diligenter
inspectum, velut emptor aut lanista,
cum vultu digitoque subnotasset,
'Tune es, tune' ait 'ille Martialis,
cuius nequitias iocosque novit
aurem qui modo non habet Batavam?'
Subrisi modice, levique nutu
me quem dixerat esse non negavi.
'Cur ergo' inquis 'habes malas lacernas?'
Respondi: 'quia sum malus poeta.'
Hoc ne saepius accidat poetae,
mittas, Rufe, mihi bonas lacernas.

LXXIX 2 dicit B^A (*pro* -cet?) LXXX *hab. TR* 1 tibi *in fine versus* C^A 4 orbis A^A 5 uenis C^A (n *pro* r) 7 uagus (R) *vel* uagos (T) A^A: uagus B^AC^A 8 tonsilibus A^AB^A: textilibus C^A
LXXXII 2 inspector B^A: inspectum C^A 5 notauit C^A (*cf. v.* 3) 6 habebat auam B^A 12 mihi rufe B^A

LXXXIII

Quantum sollicito fortuna parentis Etrusco,
tantum, summe ducum, debet uterque tibi.
nam tu missa tua revocasti fulmina dextra:
hos cuperem mores ignibus esse Iovis;
si tua sit summo, Caesar, natura Tonanti,
utetur toto fulmine rara manus.
muneris hoc utrumque tui testatur Etruscus,
esse quod et comiti contigit et reduci.

LXXXIV

Octaphoro sanus portatur, Avite, Philippus.
hunc tu si sanum credis, Avite, furis.

LXXXV

Editur en sextus sine te mihi, Rufe Camoni,
nec te lectorem sperat, amice, liber:
impia Cappadocum tellus et numine laevo
visa tibi cineres reddit et ossa patri.
Funde tuo lacrimas orbata Bononia Rufo,
et resonet tota planctus in Aemilia:
heu qualis pietas, heu quam brevis occidit aetas!
viderat Alphei praemia quinta modo.
Pectore tu memori nostros evolvere lusus,
tu solitus totos, Rufe, tenere iocos,
accipe cum fletu maesti breve carmen amici
atque haec apsentis tura fuisse puta.

LXXXVI

Setinum dominaeque nives densique trientes,
quando ego vos medico non prohibente bibam?

LXXXIII 5 sit t. AF summa C^A *ut vid.* 7 etruscos B^A
LXXXIV *hab. TR* 1 Phil.] libellus R 2 amice A^A: auite B^AC^A
LXXXV *hab. T* 1 Editur en A^AC^A: Editus est (ε) B^A mihi (*vel* mi) *om. ut vid.* B^A amoni B^A 3 lumine C^A 4 sedit T patris C^A 6 resonat T 8 quinta A^A: quanta B^A: quinque C^A 11 amici *om.* B^A 12 plure T
LXXXVI *hab. T* 2 uos *om.* C^A mediconprohibente C^A uiuam B^A (*i. e.* bib-)

stultus et ingratus nec tanto munere dignus
  qui mavult heres divitis esse Midae.
possideat Libycas messis Hermumque Tagumque,
  et potet caldam, qui mihi livet, aquam.

LXXXVII

Di tibi dent et tu, Caesar, quaecumque mereris:
  di mihi dent et tu quae volo, si merui.

LXXXVIII

Mane salutavi vero te nomine casu
  nec dixi dominum, Caeciliane, meum.
Quanti libertas constat mihi tanta, requiris?
  Centum quadrantes abstulit illa mihi.

XCII

Caelatus tibi cum sit, Anniane,
serpens in patera Myronos arte,
Vaticana bibis: bibis venenum.

XCIV

Ponuntur semper chrysendeta Calpetiano
  sive foris seu cum cenat in urbe domi.
sic etiam in stabulo semper, sic cenat in agro.
  Non habet ergo aliud? Non habet immo suum.

LXXXVI 3 digni C^A 5 sagumque C^A 6 libet *codd.* (*i.e.* liv-)
LXXXVIII *hab.* *T* 1 numine C^A 2 caeciliane $A^A C^A$: sosibiane B^A 3 constat A^A: constet B^A (*sed* constat *L ante corr.*): constet (*EACG*) *vel* constat (*XB*) C^A
XCII 2 semper in pateram pronos a. B^A arte B^A: artes C^A, *fort. recte*
XCIV 1 palpetano *ut vid.* C^A (calpetano B^2C, *fort. recte*) 2 fortis C^A *ut vid.*

NOTES

SPECTACULORUM LIBER

i. *The new Flavian amphitheatre is more wonderful than all the great buildings of other nations and other ages.*

1–2. Cp. VIII. xxxvi. 1 'regia pyramidum, Caesar, miracula ride: | iam tacet Eoum barbara Memphis opus'.

2. **Assyrius . . . labor.** The two wonders of Babylon were the great walls and the hanging gardens. The walls were said to have been 300 feet high, 75 feet thick, and composed a square of which each side was nearly 15 miles in length. The hanging gardens consisted of magnificent terraces in the grounds of the royal palace. The walls alone can have been in Martial's mind, as he is seeking to compare the Amphitheatre with other buildings.

3. **Triviae . . . templo**: the great temple of Diana at Ephesus.

4. The expression is awkwardly inverted as in l. 2. The altar will no longer be considered a great marvel, it will no longer make Delos a topic of conversation. The reference is to the horn altar at Delos, which, according to the legend, Apollo built as a four-year-old child: cp. Plutarch, *Sollert. animal.* 35 *τὸν κεράτινον βωμὸν εἶδον ἐν τοῖς ἑπτὰ καλουμένοις θεάμασιν ὑμνούμενον, ὅτι μήτε κόλλης δεόμενος μήτε τινὸς ἄλλου δεσμοῦ διὰ μόνων τῶν δεξιῶν συμπέπηγε καὶ συνήρμοσται κεράτων.*

5. **Mausolea**: cp. Prop. III. ii. 21 'nec Mausolei dives fortuna sepulcri'; it was the tomb of Mausolus, king of Caria, who died in 353 B.C. It was erected by his wife Artemisia and was adorned by Scopas, Bryaxis, Timotheus and Leochares, four great sculptors of the day.

pendentia: 'poised in the air.' Cp. II. xiv. 9 'centum pendentia tecta columnis', and Ovid, *Metam.* VII. 379 'olor niveis pendebat in aere pennis'.

ii. *Thanks to you, Titus, for destroying Nero's golden palace and restoring its own to Rome again.*

The famous *Domus Aurea* of Nero which he rebuilt after the fire of 64 A.D. extended from the Palatine across the valley on its north-east slope as far as the Esquiline where it touched the gardens of Maecenas. In the grounds were contained meadows, woods filled with wild beasts, a lake, porticoes a mile long, vineyards, &c. At the entrance was a colossal statue of Nero a hundred feet high.

The interior of the house was ornamented with gold and precious stones, so that Nero in taking up his residence there could exclaim 'quasi hominem tandem habitare coepisse' (Suet. *Nero* 31). Otho and Vitellius continued Nero's work, but Vespasian demolished most of the buildings and Titus replaced them with buildings devoted to the amusement of the people.

1. **sidereus . . . colossus.** Vespasian transformed the colossal statue of Nero into a statue of the Sun: cp. I. lxx. 7 'miri radiata colossi | quae Rhodium moles vincere gaudet opus'.

sidereus: the sun is called *sidereus deus* in XII. lx. 2.

2. **pegmata**: the scaffolding of the new buildings now rising on part of the site of Nero's *Domus Aurea*, viz. the Amphitheatre and the Baths of Titus.

4. Cp. the couplet quoted by Suetonius (*Nero* 39) 'Roma domus fiet: Veios migrate, Quirites, | si non et Veios occupat ista domus'.

5–6. In the valley between the Palatine and the Esquiline on the site of Nero's great lake Titus erected the Flavian amphitheatre.

6. **stagna Neronis**: cp. Suet. *Nero* 31 'stagnum maris instar circumsaeptum aedificiis ad urbium speciem'.

7. **velocia**: 'quickly built'; cp. Suet. *Tit.* 7 'amphitheatro dedicato thermisque iuxta celeriter exstructis, munus edidit apparatissimum largissimumque'.

thermas: the baths of Titus, see l. 2 n.

9. **Claudia . . . porticus**: probably a portico on the Caelian hill of which the remains are still to be seen.

10. **deficientis aulae**: 'the palace where it came to an end;' cp. Petron. 29 'in deficiente . . . porticu'.

11. **reddita Roma sibi est.** So when Domitian cleared away the books from the pavement Martial writes 'nunc Roma est, nuper magna taberna fuit' (VII. lxi. 10).

iii. *All peoples and nations come to view the spectacles and salute the Emperor as the Father of his country.*

3. **Orpheo**, because when Eurydice was torn from him Orpheus fled to his native country, Thrace, where he met his end.

4. **epoto . . . equo.** Rumour said that the Sarmatians in their wide travels sustained themselves on horses' blood in default of other food, 'equino lacte vel sanguine a cruris venis admixto', Pliny *N. H.* xviii. 100.

5. **prima . . . flumina**: 'the source of the river.' **deprensi**, 'discovered.' Cp. VII. lxxxviii. 6 'qui Nilum ex ipso protinus ore bibunt'.

6. **supremae**: 'furthest.'

Tethyos: a sea-goddess, here = the sea itself.

8. **nimbis . . . suis.** Cp. IX. xxxviii. 5 'lubrica Corycio quamvis sint pulpita nimbo'. The saffron which was sprinkled from fountains in the amphitheatre was mainly imported from Corycus in Cilicia.

9. **crinibus in nodum torti . . . Sicambri.** The Sicambri, or Sugambri, were a German tribe. Tacitus, describing another German tribe, the Suebi, says (*Germ.* 38) 'insigne gentis obliquare crinem nodoque substringere: sic Suebi a ceteris Germanis, sic Sueborum ingenui a servis separantur; in aliis gentibus seu cognatione aliqua Sueborum seu, quod saepe accidit, imitatione, rarum et intra iuventae spatium'.

12. **patriae . . . pater**: the favourite title of the Emperors: cp. the toast in Petronius 60 'Augusto, patri patriae, feliciter'.

iv. *On the persecution and banishment of the 'delatores'.*

Suetonius (*Tit.* 8) relates that Titus '(delatores) assidue in foro flagellis et fustibus caesos ac novissime traductos per amphitheatri harenam partim subici ac venire imperavit, partim in asperrimas insularum avehi'. Similarly Domitian in the early years of his reign repressed the *delatores*.

3. **traducta est †Getulis†.** The passage in Suetonius suggests that a comma should be placed after *traducta est* 'was paraded in the arena'. To remedy the corruption in the text Prof. A. E. Housman suggests 'ingens nec cepit harena nocentes'; i. e. the amphitheatre was not large enough to hold them all at once. (*Journal of Philology*, xxx. 60, which see for an explanation of this very ingenious conjecture.)

6. The imperial treasury derived a considerable income from the proceeds of the denunciations of the *delatores*. By their repression, therefore, the Emperor sacrificed this source of revenue, and the loss might be reckoned as equivalent to a large expenditure (*inpensis*) on the games at which the degradation of the *delatores* had formed a prominent feature.

v. *On a representation in the arena of the story of Pasiphae.*

Pasiphae was inspired by Venus with a passion for a bull: cp. Verg. *Ecl.* vi. 45 'et fortunatam, si numquam armenta fuissent, | Pasiphaen nivei solatur amore iuvenci' &c.

vii. Laureolus, a notorious robber, was said to have been crucified and torn in pieces by wild beasts. His fate had been made a subject of mime in Caligula's reign: cp. Juv. VIII. 187 'Laureolum velox etiam bene Lentulus egit, | iudice me dignus vera cruce'. A condemned criminal had been made, as this epigram shows, to act the part of Laureolus in the arena, as another on another occasion had been made to act that of Scaevola: see VIII. xxx. and X. xxv.

4. **non falsa pendens in cruce**: cp. the passage from Juvenal quoted above.

6. A carelessly expressed line; the meaning is that the body was so torn as to be no longer recognized as a human body at all; for a similar expression cp. VII. lxi. 2 'inque suo nullum limine limen erat'.

7–8. The sense of this passage, in which Schneidewin fills the gap with the words 'dignum tulit; ille parentis', is that the punish-

ment was so horrible that the criminal must have been guilty of a horrible crime, such as murder, sacrilege, or incendiarism.

12. **in quo**: 'in whose case.'

viii. *Daedalus, how you would have liked to have your wings to fly away, when the bear was rending you!*

ix. *A rhinoceros in the arena shows unexpectedly great fighting powers, and tosses a bull over its head.*

4. **quantus erat taurus**: i.e. the rhinoceros, the second *taurus* retaining its proper meaning.

pila: a straw dummy tossed into the arena to infuriate the beasts: see note on II. xliii. 6.

x. *A tame lion became fierce again and bit its trainer; it paid for its fault by death. But if under our Emperor lions grow tame at all, how much ought men to grow better!*

xi. *A bear in the arena was caught in the bird-lime of the fowler. So the hunter's art must give way to the fowler's.*

3. **tecto . . . ferro.** The spear-point (ferro) is no longer needed and is returned to its sheath.

4. **excussa . . . manu**: cp. I. iii. 8 n. 'ibis ab excussa missus in astra sago'. *excussa* is difficult; it would be more properly applied to the weapon discharged, but here it seems to mean that the hand which holds the lance is swung (lit. 'hurled, discharged') with the weapon itself.

xii. *On a wounded sow which gave birth to its young as it died in the arena.*

1. **Dianae.** Diana was the goddess of hunting; here her name is used of the hunting (in the arena) itself. Cp. the similar use of such names as Minerva (learning), Mars (war), &c.

7. **Bacchum.** Semele, mother of Bacchus, on being visited by Zeus in full splendour, was struck dead by a thunderbolt, but gave birth to Bacchus at the moment of death.

xiii. *On the same subject.*

5. **utriusque Dianae.** Diana was not only the goddess of hunting, but also the goddess who presided over childbirth; as such, she was sometimes, like Juno, identified with Lucina. Cp. Hor. *Od.* III. xxii. 1 'montium custos nemorumque, Virgo, | quae laborantes utero puellas | ter vocata audis adimisque leto, | diva triformis'. For *uterque* in this sense cp. Catullus xxxi. 3 'uterque Neptunus', i.e. who presides over both salt and fresh waters.

xiv. *On the same subject.*

4. **casibus**: there is a play on the double sense of the word, (i) 'accident' and (ii) 'fall'; cp. *matre cadente* in the previous line.

xv. *Meleager, your skill as a hunter is as nothing compared with that of Carpophorus.*

For **Carpophorus** cp. xxii. 8 and xxvii.

2. **quantast Carpophori portio.** *Quanta*='how small'. *Carpophori* by a common ellipse=*Carpophori gloriae*; cp. Cic. *De Orat.* i. 44. 197 'cum Lycurgo et Dracone nostras leges conferre . . ., nostrorum prudentiam Graecis antepono', where the want of a definite article in the Latin is clearly felt. The sense is 'how small is your fame compared with that of Carpophorus!'

8. The line is quite corrupt and no satisfactory emendation has been made. Bücheler's 'praemia cui laudem ferre duo (sc. ursus et leo) poterant' gives sense without much point.

xvi. *A fragment.*

xvi b. *On a contest between a bull and a bestiarius dressed as Hercules. 'Jupiter's bull carried Europa over the sea, but the Emperor's tossed Hercules to the sky.'*

1. **fraterna per aequora.** Jupiter in the form of a bull carried off Europe over the sea, the domain of his brother, Neptune.

4. **ut**: 'although.'

xvii. *The elephant did obeisance to you, Domitian, because it realized your divine character.*

This is one of the Domitian epigrams; see Introduction. p. xxiv.

4. **nostrum . . . deum**: i.e. Domitian, who was the first Emperor to assume the title of *deus* in his lifetime.

xviii. *A tame tiger, when it bit a lion, showed more fierceness than in its native wilds.*

xix. *A bull thought he could toss an elephant as easily as a dummy, but he found out his mistake.*

1. **flammis.** Fire was used in the arena to infuriate the beasts.

2. **pilas**: see note on II. xliii. 6.

3. **cornuto †adore†.** One inferior MS. has *cornuto ardore*, which Bücheler interprets as *flammis de cornibus*, 'fire blown through horns', implying that the bull died 'though stimulated by fire' (as in l. 1). But we want to know the manner of his death, and some such conjecture as Friedländer's *cornuto ut ab ore*, 'as though by a mouth armed with horns' (the elephant's tusks), or Lindsay's *cornu truciore*, seems more suitable.

xx. *When some of the spectators demanded the appearance of Myrinus, some that of Triumphus, the Emperor graciously settled the dispute by promising that both should be seen.*

Suetonius (*Domit.* 4) says of Domitian that 'quaestoriis muneribus, quae olim omissa revocaverat, ita semper interfuit, ut populo potestatem faceret bina paria (pairs of gladiators) a suo ludo (i.e. gladiatorial school) postulandi, quae novissima aulico apparatu (in a manner befitting the court or the Emperor) induceret'. If this

epigram may be included among those which refer to the spectacles given by Domitian, the demand of the people here referred to may be in accordance with the practice which Suetonius ascribes to Domitian in the passage quoted.

1. **Myrinum . . . Triumphum**: probably names of gladiators who fought with wild beasts.

3. **litem . . . iocosam**: 'the friendly dispute of the spectators.'

xxi. *Orpheus was represented in the arena with the beasts and trees following his music; but a new ending was given to the legend when a bear came out and rent him in pieces forthwith.*

8. **haec tantum res est facta παρ' ἱστορίαν.** *haec res* = the devouring of Orpheus in the midst of his triumph. According to the common legend he was torn in pieces by the Thracian women, whom his grief for the loss of Eurydice had led him to treat with contempt. The reading of H 'haec tamen res est facta ita pictoria' has been brilliantly emended by Prof. A. E. Housman (*Classical Review*, xv. 154) who explains that in the reading of the MS. ITAPICTORIA were hidden the Greek words ΠΑΡΙCΤΟΡΙΑ, i. e. *παρ' ἱστορίαν* 'contrary to history'. The change of *tamen* to *tantum* he justifies by the fact that *tm* was an abbreviation of both *tamen* and *tantum*; he compares IX. xlvi. 4 'dum tantum aedificet', where the MSS. are divided between *tamen* and *tantum*.

xxi b. *On the same subject.*

'As for the earth opening suddenly to emit Orpheus, he came (are we surprised?) from Eurydice after she had been drawn down again to the underworld.' Orpheus was represented as coming from a hole in the ground and the spectators were not to be surprised at the manner of his appearing, because obviously he was just returning unsuccessful from his quest of Eurydice.

The reading of l. 2 is Haupt's restoration of the MS. *versam is amur venit*. But in his reading *miramur* is very weak; *subito* is inappropriate, for surely Orpheus would not come suddenly but reluctantly and slowly from his vain quest; and the point made is so trivial that there is something to be said for Prof. A. E. Housman's ingenious suggestion, *ursam mersuram*, which has the merit of keeping more closely to the MS. This he translates 'As for the earth opening and sending forth a bear to drag down Orpheus, the creature was Eurydice's emissary; she sent it that her husband might rejoin her in the shades' (*Class. Review*, xv. 154). For the change in gender between *ursam* here and *urso* in xxi. 7 he compares the use of *validi leones* (Lucr. V. 1310) and *leae* (1318) to describe the same lions. By his suggestion Prof. Housman provides a meaning which suits the picture given in xxi; but again the point is far-fetched, and the manner of presenting it is unlike Martial's usually clear mode of expression; so that perhaps the true reading is still to be discovered.

In the *Journal of Philology*, Vol. xxx, No. 60, Prof. Housman suggests *ursam elisuram* instead of his previous suggestion *ursam*

mersuram; *elisuram* = 'to crush', cp. Verg. *Aen.* VIII. 288, 'ut prima novercae | monstra manu geminosque premens eliserit (sc. Hercules) anguis'.

xxii. *It took a long time to rouse the fury of the rhinoceros; but the results were worth waiting for.*

Cp. *Spect.* ix.

6. **pilas**: see notes on *Spect.* ix. 4 and II. xliii. 6.

7–8. These lines, like l. 6, are intended as a comparison to illustrate the onslaught of the rhinoceros upon the bear mentioned in l. 5. The rhinoceros tossed the bear with as much ease as a bull tosses a straw dummy, and with as sure an aim as Carpophorus (cf. *Spect.* xv. 2) hurls his hunting spear.

In some MSS. lines 7–12 are given as a separate epigram upon the prowess of Carpophorus. But it is difficult to see how line 9 can be satisfactorily applied to Carpophorus, even if it be assumed that Martial has been unusually careless in expression. Professor Ellis rightly added the lines to xxii, where they fit in appropriately with what has gone before.

9. **ille**: the rhinoceros.

12. **I nunc et . . . corripe.** *I nunc* with another imperative following is commonly used to express an ironical command; cp. II. vi. 1, 17 'I nunc, edere me iube libellos'.

xxiv. *On a performance in which the arena was flooded for the representation of a sea-fight.*

1. **longis . . . spectator ab oris**: cp. *Spect.* iii.

2. **sacri muneris.** The spectacle is sacred because it is given by the Emperor.

3. **navalis Enyo.** Enyo = Bellona, the goddess of war, so that *navalis Enyo* here = 'the sea-fight'. Cp. VI. xxxii. 1 'cum dubitaret adhuc belli civilis Enyo'.

5. **lassant aequora Martem**: cp. IV. iii. 5 'sidus Hyperborei solitus lassare Bootae'. *Lassare* is a favourite word with Silver Age writers; cp. Lucan V. 703 'lassatum fluctibus aequor' and II. 727 'lassata triumphis . . . Fortuna'. Here the expression is awkward, but the meaning is clear; 'watch till the waters weary the war-god, i.e. till the fighting is over.' For *dum* with the present indicative = 'until', cp. Verg. *Ecl.* ix. 23 'Tityre, dum redeo (brevis est via) pasce capellas'.

xxv. *On a representation of the story of Leander.*

Leander swam across the Hellespont nightly to visit his beloved Hero, until he was drowned in a storm; but Caesar's waters were not so cruel as the Hellespont and spared him.

1. **nocturna.** It is suggested that the word *nocturna* implies that this was a representation given at night, while the arena was illuminated. Illuminations sometimes formed part of the programme of the spectacles, especially at the *Floralia*. The *ludi saeculares* celebrated by Augustus in 17 B.C. lasted the whole night through,

according to ancient custom. At the Saturnalia of A.D. 90 the amphitheatre was brilliantly illuminated; cp. Statius, *Silv.* I. vi. 85 'vixdum caerula nox subibat orbem, | descendit media nitens harena | densas flammeus orbis inter umbras | vincens Gnosiacae facem coronae. | collucet polus ignibus nihilque | obscurae patitur licere nocti. | fugit pigra Quies, inersque Somnus | haec cernens alias abit in urbes'. Domitian is said to have arranged combats of gladiators with wild beasts in an illuminated amphitheatre.

xxv b. *On the same subject.*

4. Cp. XIV. clxxxi *Leandros marmoreus*:

Clamabat tumidis audax Leandros in undis:
'Mergite me fluctus cum rediturus ero.'

xxvi. *On a representation of a sea-scene with Nereids.*

Probably this was a representation given at night-time with artificial illumination (l. 5). The Nereids grouped themselves as rowers in a ship, leaving the spectators to supply the accessories from their imagination (l. 4).

5. **gratum . . . sidus . . . Laconum**: i.e. the constellation of Castor and Pollux.

8. 'Such a spectacle must have had something divine about it: the Emperor must have been instructed by Thetis, if he did not himself give her a lesson.'

xxvii. *If Carpophorus had lived in the days of fable, he would have slain all the fabulous monsters, and have outdone all the heroes of mythology.*

Cp. V. lxv.

1. **Carpophorum**: a famous *venator*; cp. *Spect.* xv. 2 and xxii. 8.

2. **non Parthaoniam . . . feram**. The reading is a suggestion of Bücheler to remedy the confusion of the MSS. The reference is to the Calydonian boar slain by Meleager; Parthaon was king of Calydon in Aetolia.

7. **Colchide**: i.e. Medea.

8. **utramque feram**: both the bull and the Minotaur.

12. **pariter**: 'at one time,' as contrasted with Hercules' labours which came one at a time.

xxviii. *The water-spectacles given by Titus have surpassed all previous spectacles of the same kind.*

On the first day of the great spectacle Titus exhibited single combats of gladiators and wild beast hunts in a flooded arena which was partly covered with boards (Dio lxvi. 25 *κατοικοδομηθείσης σανίσι τῆς κατὰ πρόσωπον τῶν εἰκόνων λίμνης καὶ ἵκρια πέριξ λαβούσης*); on the second day chariot races; and on the third day a regular naumachy in which 3,000 men took part. A battle by sea between the Syracusans and Athenians was represented; after gaining the victory, the Athenians landed on a small island and attacked and took a fort built on it.

1. **Augusti**. In the year 2 B.C. Augustus represented a naumachy on a lake 1,800 feet by 1,200 feet in the Gardens of Caesar across the Tiber. The spectacle referred to in this epigram took place on the same piece of water.

3. **haec**: referring back to lines 1–2: 'how insignificant was Augustus's show as compared with that of our Emperor!' For the phrase cp. V. lxv. 7 'ista tuae, Caesar, quota pars spectatur harenae?'

4. **Thetis . . . Galatea**: sea-nymphs. They saw in their waters animals which they had never seen before. The wild beasts were hunted into the water or, when killed, were simply thrown in. Cp. Dio lxvi. 25 *τὸ γὰρ θέατρον αὐτὸ ἐκεῖνο ὕδατος ἐξαίφνης πληρώσας ἐσήγαγε μὲν καὶ ἵππους καὶ ταύρους καὶ ἄλλα τινὰ χειροήθη, δεδιδαγμένα πάνθ' ὅσα ἐπὶ τῆς γῆς πράττειν καὶ ἐν τῷ ὑγρῷ.*

5. **in aequoreo . . . pulvere**: an intentional ambiguity: though in the flooded arena there could be no dust, chariots generally race amid clouds of dust, and so Martial uses *pulvere* here, qualifying it with *aequoreo*.

6. **domini**: Neptune.

7. Probably Nereus directed the contests, not from the water, but from some raised platform in the middle. Nereus would be accustomed *in liquidis ire aquis*, and so on his platform felt like a fish out of water (*horruit*).

10. **Caesarea praestitit**: notice the lengthening of the final *a* before *praestitit*. This is a solitary instance in Martial, perhaps an imitation of Catullus (iv. 9 'Propontida trucemve', &c.).

11. **Fucinus**. Claudius gave a wonderful representation of a sea-fight on the Fucine Lake, which he had carefully prepared for the occasion. Two fleets of triremes and quadriremes with 19,000 men took part in it; and the fight was very sanguinary; see the description of it in Tacitus, *Ann.* XII. 56–7.

†tigri†: *diri* and *duri* have been suggested to remedy the corruption of the MSS. But Prof. Housman in the *Journal of Philology*, Vol. xxx, No. 60, proposes *Teucri*, urging that here it is obvious that the poet should desire to extol, not to disparage, Nero, and that the Julian dynasty to which he belonged had at least one glory which the Flavian Emperors had not, namely that they claimed a direct descent from the Trojan hero Aeneas.

stagna Neronis. Nero gave a feast to the populace of Rome in boats on the Naumachia Augusti, in the gardens of Caesar.

xxix. *Priscus and Verus fought long and indecisively. Though the people cried out that they should be spared, Caesar had to obey the conditions he had laid down, that they should fight to a finish. But the finish was worthy of the contest; both yielded at once and Caesar divided both the victory and the prize between the two.*

3. **missio**: quarter or discharge; cp. XII. xxviii. 7 'nuper cum Myrino peteretur missio laeso'.

4. **legi**: the conditions which he had laid down for the combat.

5. **ad digitum posita concurrere parma**: 'that they should fight to a finish till one or other laid down his arms and raised his finger.' A defeated gladiator acknowledged defeat and appealed for mercy by raising his finger.

6. **lances donaque.** Successful gladiators were rewarded with gifts of money, presented to them on plates, which were often themselves of great value and formed part of the present. The Emperor gave these several times during the contest but could not bring it to an end.

9. **rudes**: the wooden sword presented to gladiators at the end of their service as a sign of their discharge; cp. the phrase *rude donatus*, 'a veteran.'

10. **virtus ingeniosa**: 'skill and valour combined.'

xxx. *The hunted deer took refuge at the feet of the Emperor, where it was spared by the hounds. That was its reward for recognizing the Emperor and his divine power.*

7. **numen**: 'divine power;' cp. Juv. x. 365 'nullum numen habes si sit prudentia; nos te, | nos facimus, Fortuna, deam caeloque locamus'.

xxxi. *Excuse the faults of my verses, Caesar. They were written hurriedly, but to hurry to please you is excusable.*

xxxii. *To yield to a better man is no disgrace, but glory second only to the victor's; it is defeat by a weaker foe that pains.*

xxxiii. *It had been almost worth while to have done without the virtues of the first two Flavian Emperors, if we could have thus been spared the vices of the last, Domitian.*

An epigram obviously composed after Domitian's death and doubtless included in the selection which Martial is conjectured to have sent to Nerva. The epigram comes from the Scholia on Juv. iv. 38 'cum iam semianimum laceraret Flavius orbem | ultimus et calvo serviret Roma Neroni'. On this the Scholiast remarks 'ultimum vero ideo dicit, quia cum Vespasianus et Titus Domitianus Flavia ex gente fuerint, Domitianus ultimus illorum et dissimillimus imperavit. meminit hoc Valerius Martialis in epigrammate, [et] his versibus finit: Flavia gens, quantum, &c'.

1. **quantum**: i. e. 'how much glory'.

BOOK I

Epistola. 2. **quisquis . . . senserit**, 'any self-respecting person.'

3. **salva personarum reverentia.** Martial's rule is to use pseudonyms when attacking faults, or, as he says in X. xxxiii. 10, 'parcere personis, dicere de vitiis.'

5. **mihi . . . constet**: 'let me buy my fame at a lighter cost.'

6. **novissimum**: emphatic, 'notice my harmlessness first, my cleverness last.'

7. **nec . . . scribat.** By applying the epigrams to individuals of whom Martial was not thinking, the malicious reader might be said to write them anew.

9. **epigrammaton linguam**: cp. II. *Ep.* 6 'epigrammata contenta sunt sua, id est mala, lingua'.

10. **excussarem, si meum esset exemplum**: 'plead in excuse, if I set the example.'

11. **Domitius Marsus** and **Pedo Albinovanus**, epigrammatic poets of Augustus's time, mentioned together in II. lxxvii. 5, and with Catullus in V. v. 6. **Gaetulicus**, a similar writer of the time of Caligula.

12. **tam ambitiose tristis est**: 'makes such a parade of sourness.'

13. **latine loqui**: 'to call a spade a spade.' Cp. Quintil. *Inst. Orat.* III. vi 'de iniuria nostra Latine queri non possumus; parcendum verbis est'.

epistola: an introductory preface in the form of a letter, generally giving some account of the contents of the book; cp. the *epistolae* to the *Silvae* of Statius.

14. **titulo**, 'the tag;' see Introduction, p. xxi.

15. **Florales**, sc. *ludos.* At these games, from April 28 to May 3, shows and plays of licentious character were exhibited.

18. **Cato.** The story told by Valerius Maximus, II. x. 8, is that when Cato was looking on at these games the people were ashamed to call for the usual obscenities; Cato hearing this went out, 'ne praesentia sua spectaculi consuetudinem impediret.'

21. **ut exires**: 'simply for the pleasure of annoying people and making yourself prominent by getting up and going out.'

i. *Here is Martial, gentle reader, whose books you have long been anxiously awaiting. Few poets receive, when dead, the honour you have given him in his lifetime.*

For a similar sentiment cp. V. xiii. 3 'sed toto legor orbe frequens et dicitur "Hic est", | quodque cinis paucis hoc mihi vita dedit'.

3. **argutis**: 'witty,' as in Cic. *in Pis.* 29 'poema facit ita festivum, ita concinnum, ita elegans, nihil ut fieri possit argutius'.

ii. *My books can be bought in a compendious form from the bookseller Secundus behind the Temple of Peace.*

3. **membrana**: the convenient parchment book or codex; see Introduction, p. xxii.

4. **scrinia**: round boxes for the keeping of books when in the more cumbersome roll-form.

5. **ne tamen ignores**: a reminiscence of Hor. *Epist.* I. xii. 25 'ne tamen ignores quo sit Romana loco res'.

8. Vespasian built a temple of peace, and the chief building in the *forum transitorium* which Domitian began and Nerva completed was a temple of Minerva; hence the *forum* can be called *Palladium.* Between these and the Subura lay a district called the Argiletum, in which many of the booksellers had their shops; see iii. 1 below.

iii. *My book, you wish to escape the continual emendations of me your author by fleeing to the booksellers' shops. You little know the severity of Roman critics; you will be safer at home in my book-case.*

In the same spirit Hor. *Epist.* I. xx. addresses his book :

Vertumnum Ianumque, liber, spectare videris,
scilicet ut prostes Sosiorum pumice mundus.

1. **Argiletanas** : see ii. 8 n.

5. **rhonchi** : 'critical acumen,' as IV. lxxxvi. 7 'nec rhonchos metues maligniorum', with the suggestion in the next line that they turn up their noses at Martial's poems ('nasum rhinocerotis habent').

7. **sophos** : *σοφῶς*, 'well done,' 'bravo.'

basia iactas : in answer to the applause of the audience.

8. **excusso sago.** The sagum or military cloak was used like our blankets for tossing people in ; the blanket is jerked up (*excutio*) as the victim is tossed. The general sense is, 'in the very act of giving their false praise the listeners begin to pull the poems to pieces.'

iv. *Domitian, lay aside your imperial frown if you would read my books. Even in your triumphs jokes are allowed, and you can smile at the actors' jests. Then, since you are censor, remember that if my page is wanton my life is respectable.*

3. It was customary for the troops of a general to march in his triumph singing scurrilous songs about their commander ; cp. VII. viii. 7–10 'festa coronatus ludet convicia miles, | inter laurigeros cum comes ibit equos. | fas audire iocos levioraque carmina, Caesar, | et tibi, si lusus ipse triumphus amat'. Possibly this was permitted with the idea of appeasing Nemesis, much as the slave stood behind the praetor in his car at the opening of the games to hold his crown, and to remind him that he was still a man ; cp. Juv. x. 41 'quippe tenet sudans hanc publicus et, sibi consul | ne placeat (lest he should be too proud), curru servus portatur eodem'.

5. **Thymele** : an unknown actress ; her name is coupled with that of Domitian's favourite Latinus by Juv. i. 36 'a trepido Thymele summissa Latino'.

7. **censura.** Domitian, who became censor for life in 85 A.D., had issued an edict against scurrilous poems : cp. Suet. *Domit.* 8 'scripta famosa vulgoque edita, quibus primores viri ac feminae notabantur, abolevit, non sine auctorum ignominia'.

8. For a similar sentiment cp. Catull. xvi. 5 'nam castum esse decet pium poetam | ipsum, versiculos nihil necesse est' ; Ovid, *Trist.* II. 354 'vita verecunda est, Musa iocosa mea'.

v. '*Thank you, Martial, for your book ; my lake is just ready for it.*'

Martial here, and nowhere else, puts the epigram into the mouth of the Emperor.

1. **naumachiam**, lit. a (sham) sea-fight, and then a sheet of water surrounded by seats like an amphitheatre and constructed

for exhibiting naval fights. Augustus built one in the district across the Tiber, but the position of Domitian's is unknown.

2. **natare.** For a similar suggestion that bad poems should be made to swim cp. IX. lviii. 7 'Nympharum templis quisquis sua carmina donat, | quid fieri libris debeat ipse monet'.

vi. *When Jove's eagle gripped Ganymede, it did not hurt him ; now Domitian's lion leaves a hare unharmed ; each case is a miracle, but then Jove and Domitian are both more than mortal.*

On a recently exhibited lion trained to catch a hare in its mouth and let it go unharmed. Cp. I. xiv, xxii, &c.

2. **inlaesum**, predicative : 'the burden hung unharmed.'

timidis : the opposite of *securus*, 'anxious, nervous.'

3. **sua** : loosely used, 'their natural prey.'

vii. *The 'Dove' of Stella is greater than the 'Sparrow' of Catullus ; so Stella is as much greater than Catullus as a dove is greater than a sparrow.*

Stella wrote poems on a dove both dead ('vel Stellae cantata meo quas [sc. delicias] flevit Ianthis, | cuius in Elysio nigra columba volat', VII. xiv. 5) and living ; hence *columba* (l. 1) and *passerem* (l. 3) refer to the poems, while in l. 5 they refer to the birds themselves.

The poem here by its metre and repetitions of final words recalls Catullus, who wrote the famous poem on Lesbia's sparrow, Cat. iii.

2. **Verona** : cp. I. lxi. 1 'Verona docti syllabas amat vatis'.

3. **Maxime** : probably Vibius Maximus ; see biographical index, s. v. Vibius.

viii. *Decianus, you are a Stoic, but you do not go to extremes like Thrasea or Cato. You are the sort of Stoic I admire.*

Decianus was a literary friend of Martial's from Emerita ('gaudent . . . Emerita Deciano meo', I. lxi. 10). Martial greatly admired him, I. xxxix, and dedicated Book II. to him.

ix. *You cannot be at once a fop and a great man ; foppery is a mark of littleness.*

The *bellus homo* is described at length in III. lxiii. 3–12.

For the same sentiment cp. III. lxii. 7 'haec (i. e. luxuries) animo credis magno te, Quinte, parare? | falleris : haec animus, Quinte, pusillus emit'.

x. *Gemellus is eager to marry Maronilla. Not that she is beautiful ; quite the contrary ; but she has a bad cough and can't live long.*

Gemellus hopes to get hold of her property unencumbered by herself.

xi. *You have ten wine-tickets given you, Sextilianus, but you drink twenty ; it is lucky you don't dilute your wine, or the attendants would run short of water.*

At an imperial entertainment each knight is being presented with ten copper tokens (*nomismata*, I. xxvi. 3), which he can exchange for wine. Even this number is too small for Sextilianus, and, moreover, he drinks his wine neat.

3. **calda**: the warm water with which wine was usually diluted.

xii. *A portico at Regulus's country house fell down just after he had driven from beneath it. Fortune could not bring herself to grieve us by destroying him, and the building by the very act of falling and yet sparing him has shown us that there are gods in heaven.*

1. **Herculei.** There was a famous cult and temple of Hercules at Tibur; cp. VII. xiii. 3 'Herculeos colles'. Prop. II. xxxii. 5 'Herculeum Tibur'.

4. **quartus lapis.** The same estate is called in VII. xxxi. 10 'rus marmore tertio notatum'.

8. The portico in bad weather was used for driving in; cp. Juv. vii. 178 'porticus in qua | gestetur dominus quotiens pluit. anne serenum | exspectet spargatque luto iumenta recenti'.

10. **par non erat invidiae**: cp. VII. xlvii. 7 'non tulit invidiam taciti regnator Averni'. Fortune felt unequal to incurring such odium.

11–12. i.e. it was worth while undergoing the risk to get this clear proof that there are gods who intervene to protect those whom they love.

xiii. *When Arria and Paetus committed suicide together, the wife declared that the pain of her wound was nothing beside the grief she felt at the thought of Paetus' death.*

Caecina Paetus was compelled to commit suicide in 42 A.D. for joining in the conspiracy of Scribonianus. Pliny *Ep.* III. xvi. tells how his wife Arria showed him an example of fortitude by stabbing herself and uttering 'vocem immortalem ac paene divinam "Paete, non dolet"'.

xiv. *The lion, Caesar, can endure to spare its prey, the hare. No wonder, Caesar; it is* your *lion.*

On the same subject cp. I. vi, where see note.

For the same flattery cp. I. civ. 21 'haec clementia non paratur arte, | sed norunt cuī serviant leones'.

1. **delicias**: 'fanciful tricks.'

xv. *Julius, my friend, you have lived for sixty years, and yet have hardly lived at all. Don't put off all enjoyment till to-morrow, but live and be merry to-day.*

To the poet's close friend Julius Martialis.

The same sentiment frequently recurs, e.g. VIII. xliv. 1 'Titulle, moneo, vive: semper hoc serum est'. V. lviii. 1 'cras te victurum, cras dicis, Postume, semper. | dic mihi, cras istud, Postume, quando venit?'

3. **consul tricensimus**: i.e. thirty years.

4. **et**: adversative, 'and yet.' 'On very few days can you be said to have really lived.'

5–6. i.e. it is not well to put off enjoyment, for this may never come at all; the future is uncertain, the past (*quod fuit*) is your only real possession (*tuum*). So too in V. lviii. 7 he says 'cras vives? hodie iam vivere, Postume, serum est: | ille sapit quisquis, Postume, vixit heri'.

7. **catenati labores**: 'continuous labours,' lit. 'closely bound one to another'. This is more natural and gives a better contrast with *fugitiva* in l. 8 than Friedländer's 'labours such as are those of chained slaves'.

9. **adsere**: see I. xxiv 3 n. on *adsertores.*

xvi. *My book is a mixture of things good, bad, and indifferent, mostly bad; but so are all books.*

For a similar idea cp. VII. lxxxi. 'Triginta toto mala sunt epigrammata libro'. | 'si totidem bona sunt, Lause, bonus liber est.' VII. xc. 4 'aequalis liber est, Cretice, qui malus est'.

xvii. *The rich Titus urges me to plead causes, and says 'You will make money'. Ah, Titus, it is the good farmer that makes the fine farm; have I the ability to succeed as a pleader?*

3. Prof. Housman points out that *res* here means 'farm' or 'estate' as it does in Hor. *Epist.* I. xiv. 4 'certemus spinas animone ego fortius an tu | evellas agro, et melior sit Horatius an res'. 'Cicero made a fine profit out of pleading, but could I, Martial?'

xviii. *Tucca, how can you mix cheap wine with old Falernian? Never mind your guests' feelings, but think of the undeserved outrage you are committing on a priceless vintage.*

2. **Vaticanis**: a cheap and poor quality of wine.

3–4. i.e. what has the Vatican wine done to deserve promotion or the Falernian to earn degradation?

5. **de nobis facile est**: 'we don't matter,' 'don't trouble to consider our tastes.'

6. **toxica saeva**: applied to bad wine again in X. xxxvi. 3 'miseris tu mittis amicis | per freta, per longas toxica saeva vias'.

xix. *You lost your last four teeth, Aelia, in two fits of coughing; cough away now, you have no more teeth to lose.*

xx. *Caecilianus, you have the greediness to eat mushrooms alone while all your guests look hungry on. Oh that you might eat such a mushroom as Claudius had!*

In Juvenal (v. 24–37) there is a similar picture of a stingy patron giving bad wine to his less important guests. It was not an uncommon practice at Rome, and Pliny relates an incident of this sort with disgust; cp. *Ep.* II. vi. 2 'nam sibi et paucis opima

quaedam, ceteris vilia et minuta ponebat. Vinum etiam parvulis lagunculis in tria genera discripserat, non ut potestas eligendi, sed ne ius esset recusandi, aliud sibi et nobis, aliud minoribus amicis (nam gradatim amicos habet), aliud suis nostrisque libertis'. Cp. X. xlix.

2. The name Caecilianus is used for greedy people in II. xxxvii and VII. lix, just as Zoilus generally means the rich upstart.

4. The Emperor Claudius was killed by poison administered in mushrooms, his favourite delicacy; cp. Juv. v. 146 'vilibus ancipites fungi ponentur amicis, | boletus domino; sed quales Claudius edit | ante illum uxoris, post quem nihil amplius edit'.

xxi. *The right hand of Mucius Scaevola earned immortality by its failure to strike Porsena; otherwise it would never have been plunged into the flame.*

Probably this epigram, like VIII. xxx and X. xxv, was written on some representation of this incident in the person of a condemned criminal. See *Spect.* vii. n.

1. **decepta satellite.** Scaevola mistook a subordinate for Porsena whom he meant to assassinate.

8. **si non errasset, fecerat.** By a common variation from the usual form the apodosis is not put conditionally, but as though it were an actual fact.

xxii. *The hare neea not fear the jaws of the lion; the lion no more makes war on hares than Caesar on his foes' children.*

For the circumstances see I. vi. n.

3. **servantur,** 'are kept for;' cp. *servabor dominae,* VIII. l. 24.

6. A Dacian war broke out in A. D. 85 or 86 and this book was published at the end of A. D. 84 or the beginning of 85. Probably an outbreak of war was regarded as likely, and hence the reference to the Dacians here.

xxiv. *Don't be taken in, Decianus, by that sham philosopher; he is anything but a Stoic.*

Juvenal, ii. 3, also attacks those 'qui Curios simulant et Bacchanalia vivunt'.

3. **Curios ... Camillos,** combined also in IX. xxvii. 6 Curios, Camillos, Quintios, Numas, Ancos, as types of old-fashioned virtue.

adsertores, 'upholders of freedom.' *Adserere* is a technical word which was used to describe two legal processes; (i) *adserere aliquem manu in libertatem,* to declare a slave to be free by laying a hand upon him, to set free; (ii) *adserere aliquem in servitutem,* to declare one to be a slave by laying a hand upon him, to claim as a slave. From (i) comes the derivative meaning 'to free', 'to protect,' 'to defend,' as *adsertor* in this passage; cp. XI. xcviii. 10 'non te cucullis adseret (="protect from kisses") caput tectum'; from (ii) 'to claim', 'to appropriate;' cp. I. xv. 9 'haec (gaudia) utraque manu conplexuque adsere toto', and X. xxxv. 5 'non haec

Colchidos adserit furorem', 'Sulpicia does not claim the frenzy of Medea as a subject for her song.'

4. **nupsit.** He had apparently taken the part of the bride in some mock marriage-ceremony, as Nero did to the disgust of Tacitus, *Ann.* XV. 37. Cp. XII. xlii. 1 'barbatus rigido nupsit Callistratus Afro | ... praeluxere faces, velarunt flammea vultus'.

xxv. *Faustinus, publish your book and win fame in your lifetime; for your work is sure to live, and glory comes too late in the grave.*

1. **Faustinus;** see biographical index.

3. **Cecropiae Pandionis arces,** i. e. the critics of Athens.

7. **per te vivere incipiant:** 'publish them yourself, don't leave them to be published after your death.'

xxvi. *Sextilianus, you drink so much at the Emperor's entertainment that if you were drinking water only you would still be drunk. But you are drinking wine of the best; if you take so much, you should get cheap stuff from a wine-shop.*

For the circumstances see I. xi. note.

2. **totiens,** closely with *aqua,* 'if you drink water as often.'

3–4. Sextilianus, not content with his own ten tickets, begs extra ones from those who sit near to and far from him.

5 foll. Paelignian, Tuscan, and Laletanian are all inferior wines; Opimian (of the year 121 B. C., when Opimius was consul) and Massic were famous vintages.

10. **plus quam decies:** cp. I. xi. 1 'quare | bis decies solus, Sextiliane, bibis?'

xxvii. *Last night in my cups, Procillus, I asked you to supper; and now you have remembered my tipsy invitation. I like the old proverb, 'Who drinks with me should forgetful be.'*

7. **μισῶ μνάμονα συμπότην.** The proverb originally expresses the fear lest free speech (the 'mane timenda libertas' of X. xlviii. 21) should be remembered next day to the speaker's hurt; here Martial gives it a comic turn by making it refer to the remembrance of invitations given in one's cups. Evidently Procillus was a bore.

xxviii. *It is not yesterday's wine Acerra smells of; he always drinks till dawn; so it is to-day's.*

xxix. *Fidentinus, if you acknowledge the poems you recite to be mine, I will send them you for nothing; but if you want to claim them for your own, you must buy my silence.*

4. **hoc eme, ne mea sint,** 'buy the right to put them forth as your own without my claiming them.' Cp. I. lxvi. 13 'aliena quisquis recitat et petit famam, | non emere librum, sed silentium debet'.

xxx. *Diaulus used to be a surgeon, now he is an undertaker; so he is more of a doctor now even than he used to be.*

clinicus: the point is the well-worn one that doctors kill more

than they cure; the doctor puts his patient on a sick-bed, the *vispillo* lays him on his bier; the term κλίνη is used both for bed and for bier.

xxxii. *'I do not love thee, Doctor Fell:*
The reason why I cannot tell.'

xxxiii. *Gellia only weeps for her dead father when there is some one to see her weep; this is not true sorrow.*

xxxvi. *If the two faithful brothers, Lucanus and Tullus, were offered the fate of Castor and Pollux, alternate life, each would strive to die first and hand over to his brother his own share of life.*

These two brothers, Cn. Domitius Afer Titius Marcellus Curvius Lucanus and Cn. Domitius Tullus, are taken as typical of brotherly love in V. xxviii. 3 'pietate fratres Curvios licet vincas'.

2. **Ledaei**: Castor and Pollux, sons of Leda.

6. **vive tuo . . . vive meo**, i.e. take my share of life as well as your own.

xxxviii. *The poems you are reading to your audience are mine, not yours, but when you read them badly they sound like your own.*

As in I. xxix Fidentinus is the name given to one who pretends that Martial's poems are his own.

xxxix. *Show me the man endowed with every noble quality and graceful accomplishment, and I will show you Decianus.*

For Decianus see I. viii. n.

2. **fama anus**; cp. VI. xxvii. 8 'amphora . . . fiet anus'.

3. **madidus**, 'steeped in;' cp. VII. lxix. 2 'cuius Cecropia pectora dote madent'.

6. i.e. one who is unlike the man depicted by Horace, *Epist.* I. xvi. 59, who prays aloud to the gods, and at the same time under his breath asks for immunity in crime:

> 'Jane pater' clare, clare cum dixit 'Apollo'
> labra movet metuens audiri: 'Pulcra Laverna,
> da mihi fallere, da iusto sanctoque videri,
> noctem peccatis et fraudibus obice nubem.'

Imitated in Persius ii. 8.

xl. *May the man who cannot read without envy my praise of Decianus* (in xxxix) *envy all men and be envied by none.*

xli. *You think yourself witty, Caecilius, but your wit is of the heavy unpleasant sort that we associate with costermongers and worse.*

2. **verna**, lit. 'a home-born slave', and, because of the licence which these often employed in their speech, 'a buffoon.'

3. **transtiberinus**. Some of the lowest and most unsavoury trades were carried on in the poor quarter across the Tiber; cp. Juv. xiv. 201 'nec te fastidia mercis | ullius subeant ablegandae Tiberim ultra'.

4. The exchange of sulphur matches for broken glass was a regular business at Rome; cp. X. iii. 3 'quae sulphurato nolit empta ramento | Vatiniorum proxeneta fractorum' and Juv. v. 47 'calicem . . . iam | quassatum et rupto poscentem sulphura vitro'.

5–6. 'The seller of sodden pease-pudding to the idle crowd.'

11. **urbicus**, one who walks the streets reciting poetry, 'a strolling poet.'

12. **magister**, a teacher of the wanton dances which came from Gades; hence **inprobus**.

16. **Gabba**, a jester at Augustus's court; cp. X. ci. 2 'ille suo felix Caesare Gabba vetus'. Probably Tettius Caballus filled the same position.

18. **nasum**, the feature by which sarcasm was exhibited; so *habere nasum* = to be critical. Cp. XII. lxxxviii. 1 'Tongilianus habet nasum'.

20. i.e. he is not a Tettius Caballus, but as stupid as a horse (*caballus*).

xlii. *Porcia, daughter of Cato, hearing of her husband Brutus' death, killed herself with blazing ashes after they had taken weapons from her. 'My father's death', she cried, 'should have taught you that we cannot be robbed of the right to die.'*

Perhaps, like I. xiii, written for some famous picture of this incident.

4. **fatis**, 'by his fate.' For the plural cp. I. lxxviii. 9 'fatis . . . magni Catonis'.

6. **I nunc**, as always, with some defiant demand, 'deny if you can.'

xliii. *You asked us all to dinner, Mancinus, and gave us a boar only, and even that we only looked at. I should like to throw you to such a boar as killed Charidemus.*

3. **tardis**: the last of the grapes, and so more highly prized than those gathered earlier.

5. **genesta**; broom was often used for tying up plants.

7. **metas**, cheeses with the pyramidical shape of boundary-stones (*metae*).

10. We know that two years later Domitian exhibited dwarfs fighting in the arena; and they may have appeared before this date.

12. **harena**, since in the arena the boar was a feast only for the eyes.

14. No doubt Charidemus was a malefactor who had been exposed in the arena to be killed by a wild boar. A similar hope is probably expressed in II. xiv. 18 'ad cenam Selium tu, rogo, taure, voca'.

xliv. *If my repeated epigrams on the hare in the lion's mouth bore you, Stella, have your revenge by repeatedly asking me to eat a hare at your table.*

Cp. I. vi. &c.

2. **maior charta minorque**, probably referring to copies of single epigrams circulated by the poet among his friends before publication. The longer epigrams would be on larger sheets than the shorter. In the published editions in book form all the sheets would be the same size.

xlv. *My book must be a certain size or people won't read it, and my labour will be wasted. So if need be I will fill it up by repeating my subjects and phrases.*

Just as many lines in Homer contain the phrase τὸν δ' ἀπαμειβόμενος, so Martial is ready to repeat himself (as in his many epigrams on the lion and the hare) to give his book the necessary size.

xlvii. *Diaulus used to be a doctor, now he is an undertaker; in both cases he prepares for the grave.*

This epigram has the same point as I. xxx.

xlviii. *This hare finds the lion's mouth a safer refuge than its native field or form.*

1. **magistri**, 'trainers,' as in *Spect.* x. 1.

3–4. i.e. 'the hare instead of being paralysed with fear comes out from the lion's mouth more agile than ever'. **a tanta nobilitate refert**, 'gains by contact with such greatness.'

xlix. *Licinianus, you are going to return to the beautiful country of Spain and all its simple pleasures. Let others stop here in Rome to win fame; at last you will know what life really is.*

To Licinianus, a native of Bilbilis, who, after a successful career as an advocate at Rome, is returning to enjoy a quiet old age in Spain.

4. **equis et armis.** Horses were apparently bred in the plain at the foot of the hill on which Bilbilis stood, while weapons were made from its iron mines (IV. lv. 11 'saevo Bilbilin optimam metallo'). A medal of the place bears a picture of a mounted warrior which may denote these two products.

5. **Caium**, a mountain close to the Pyrenees (IV. lv. 2 'Caium veterem').

8. **Pomona**, the fruit-goddess, was one of the old Roman divinities, as we see from the fact that she had a *flamen* of her own.

11. **adstringes**, 'brace up,' as in Pliny *Epist.* V. vi. 25 'in proximo puteus, ex quo possis rursus adstringi, si paeniteat teporis'.

13–14. i.e. Voberca will provide you with game for your table *prandenti*) without your having to go far for it (*prope*).

15–16. i.e. you have a house for summer-time on the Tagus.

15. **aureo**, from the gold-dust it brought down.

17. **rigens**, possibly with an active force, 'hardening;' cp. XII. xxi. 1 'rigidi Salonis'.

19. i.e. you have a house for the winter near Tarraco.

24. **vernas**, 'bred on your estate,' as in X. xxx. 21 'piscina rhombum pascit et lupos vernas'.

25. **rumpes**, 'will run down,' as in XII. xiv. 12 'quid te frena iuvant temeraria? saepius illis, | Prisce, datum est equitem rumpere quam leporem'.

28. **sordido**, 'rough,' but not necessarily 'dirty'.

31. **lunata pellis**, the senatorial shoe with a crescent in front; see II. xxix. 7 n. **nusquam toga**, i.e. there will be the longed-for *tunicata quies* (X. li. 6) instead of the burden of the official *toga*.

32. **olidae**; garments dyed with *murex* had a distinct smell; cf. IX. lxii 'tinctis murice vestibus quod omni | et nocte utitur et die Philaenis, | non est ambitiosa nec superba: | delectatur odore, non colore'.

33. **Liburnus**, used as a messenger in the law courts..

34. i.e. you haven't to dance attendance as *captator* on rich, childless, and capricious widows.

36. **mane totum**, 'the whole morning,' *mane* being treated as a substantive; cp. VII. xxxix. 1 'vagumque mane'.

38–9. i.e. pity the hardly-earned successes of those who must remain in the dust and heat of Rome, while you are humbly enjoying the true joys of the country.

40. **Sura**, a friend and fellow-countryman of Licinianus who is earning applause in the law courts at Rome; see biographical index.

41. Fame has been your tyrant long enough; it is time to live. Cp. I. xv. 3 'bis iam paene tibi consul tricensimus instat, | et numerat paucos vix tua vita dies'.

l. *If you call your cook by the high-sounding Homeric name of Mistyllus, why shouldn't I call mine Taratalla.*

In *Il.* I. 465 occur the words μίστυλλόν τ' ἄρα τἆλλα. Aemilianus had given his cook the high-sounding name of Mistyllus. Martial says that Taratalla sounds as fine and is equally Homeric, while it has a more Latin sound, cp. Caracalla.

li. *Lions condescend to break the necks of only the finest beasts; therefore you, a hare, cannot expect the glorious fate of dying by the stroke of a lion's paw. On the contrary the lion spares you.*

1. **non facit ad**, 'does not suit;' cp. Ovid, *Her.* xvi. 190 'ad talem formam non facit iste locus'.
prima, 'first-rate;' cp. XII. lxvi. 5 'prima fulgent testudine'.

3. **velis descendere**, 'you would wish the lions to descend.'

lii. *Quintianus, when your poet-friend reads my poems as his own, protect them, and shame the plagiarist by loudly declaring their true authorship.*

3. **poeta**, probably the man called Fidentinus in I. xxix and elsewhere.

4–5. 'Come forward to free them from their slavery to the plagiarist, and give security (*satis praestes*) that they do not belong to him.' If doubt arose as to the freedom of a slave, the slave had to get an *adsertor* (for which see I. xxiv. 3 n.) to declare that he was free, and to ensure his appearance before the deciding *praetor*.

7. **manu missos**, 'written by me,' but also continuing the metaphor of ll. 4–6, 'owing no allegiance to the plagiarist.'

liii. *In trying to pass off my poems as your own, Fidentinus, you have added some which are so obviously by yourself that the rest are at once shown to be stolen. Your work compared with mine looks like a raven among swans, or a magpie among nightingales. There is no need to proclaim you as a thief.*

2. 'bearing the stamp of their writer's (feebleness).'

3. **traducit tua**, 'exposes them as yours.'

5. **Lingonicus**. The Lingones were a people of Transalpine Gaul who manufactured *bardocuculli*, 'hooded cloaks,' out of their greasy native wool.

6. **violant**, as in Verg. *Aen.* XII. 67 'Indum sanguineo veluti violaverit ostro | si quis ebur'.

Arretinae testae, a kind of red ware made at Arretium.

9. **Atthide**. Philomela, the daughter of Pandion, king of Athens, changed into a nightingale.

10. **offendit**, 'breaks in upon.'

11. **index** or **titulus**, the tag on which the names of a book and its author were written.

liv. *Fuscus, I wish to become your friend. Don't reject me because I am a new friend; so were all your old friends once. See only whether I am worthy to become an old friend some day.*

lv. *This, Fronto, is the sum of my desires, a small property in the country and country pleasures, instead of the worries and hardships of a client's life at Rome.*

For similar sentiments cp. X. xlvii. In a different mood Martial expresses a preference for the busy and social life of Rome, V. xx.

3. Martial already possessed his Nomentan estate, but it was not enough to live on.

4. **sordida**; see I. xlix. 28 n.

5. Green Spartan marble was often used to decorate the *atrium* in which a patron received his clients.

quisquam. For this use in rhetorical questions cp. X. xlix. 5 'quisquam plumbea vina volt in auro?'

8. **ante focum**, i.e. when he comes in from hunting.

11. **inaequales**, 'roughly fashioned.'

12. **non emptus**, charcoal made on the estate.

14. **albus**, pale from the unhealthiness of Rome and the hardships a client underwent; cp. X. xii. 7–12.

i precor et totos avida cute conbibe soles—
o quam formonsus, dum peregrinus eris!
et venies albis non adgnoscendus amicis
livebitque tuis pallida turba genis.
sed via quem dederit rapiet cito Roma colorem,
Niliaco redeas tu licet ore niger.

lvi. *There is such continuous rain during the vintage that the wine-seller will be forced to sell his wine mixed with water.*

lix. *At Baiae my scanty pay as client will buy but a poor dinner. I might just as well be back in the squalid private baths of Rome; why bathe sumptuously where one dines meanly?*

3. These two baths, built by private persons, were evidently far inferior to those built by the Emperors. Those of Gryllus evidently failed to catch the sun; cp. II. xiv. 11 'nec Fortunati spernit nec balnea Fausti, | nec Grylli tenebras Aeoliamque Lupi'.

lx. *The hare creeps into the lion's mouth, but the king of beasts takes no notice.*

3–4. i.e. there is nothing solid about a hare to tempt a lion to spring upon him; cp. I. civ. 20, lions are ashamed to attack a hare when they have just slaughtered an ox, 'stratis cum modo venerint iuvencis.'

lxi. *Each poet has his own town to glorify him; nor, Licinianus, will Bilbilis forget you and me.*

1. **docti vatis**: Catullus, for whom *doctus*, 'inspired,' is the stock epithet.

3. **censetur**, 'derives value from,' cp. VIII. vi. 9 'hi duo longaevo censentur Nestore fundi'.

Aponi tellus: Patavium, which possessed a warm spring called Aponus.

4. **Stella . . . Flacco**: see biographical index.

5. **Apollodorus**: probably an Alexandrian writer, but otherwise unknown.

7. **duos Senecas**, i.e. Seneca the philosopher and his father, who wrote a history and treatises on rhetoric in the reigns of Augustus and Tiberius.

9. **Canius**, sc. *Rufus*; see biographical index, s.v. Rufus.

10. **Deciano**: see I. viii. n.

11. **Liciniane**: see I. xlix. n.

lxii. *The strait-laced Laevina in the end ran away from Baiae with a lover; she came there like Penelope, she went away like Helen.*

1. **Sabinis**. The Sabines were proverbial for old-fashioned

simplicity; cp. X. xxxiii. 1 'simplicior priscis . . . Sabinis', and Juv. x. 298 'sanctos licet horrida mores | tradiderit domus ac veteres imitata Sabinos'.

3. i. e. she enjoys now the outer or Lucrine lake, now the inner or Avernus.

5. **flammas**: metaphorical, 'the fire of love.'

lxiii. *I will not read my epigrams to you, Celer; you only want to steal them for yourself.*

lxiv. *You are rich, pretty, and young, Fabulla, but when you sing your own praises you seem poor, ugly, and old.*

lxvi. *If you want to steal my poems, you make a mistake when you buy from the bookseller a published copy of my works and read it as your own; that deceives nobody. Rather buy unpublished poems from me and pay me as well to hold my tongue.*

3. Probably by *tomus* is meant a published copy of Martial's book. Then *paratur* in l. 4 means 'is bought' as in III. lxii. 7 'haec animo credis magno te, Quinte, parare?' *sex aut decem nummis* will be prices for the book differing according to the style in which it is got up. From XIII. iii. 3 'quattuor est nimium? poterit constare duobus' we learn that Book XIII could be got for four, or even two, sesterces.

Some, however, suppose the lines refer to the cost of copying Martial's work (*scriptura*), and of buying parchment for the copyist to write on (*tomus*). Then *sex aut decem nummis* will be two rough estimates as to the total cost of making a copy, and *paratur* will mean 'is got ready'.

4. **sophos**, σοφῶς, 'popular applause.'

5. **rudes curas**, 'rough drafts.'

7. **virginis chartae**, 'an unpublished work;' cp. Juv. vii. 87 'esurit, intactam Paridi nisi vendit Agaven'.

8. In rolling up a papyrus-roll the end was held under the chin while the hands turned round the wooden cylinder (*umbilicus*); cp. X. xciii. 6 'nova nec mento sordida charta iuvat'.

10–12. Buy a volume which has not yet been finally polished up for publication. For *pumicata*, *umbilicis*, *membrana*, see Introduction, p. xxi.

11. **umbilicis**: here the ends of the wooden cylinder, also called *cornua*; cp. III. ii. 9 'pictis luxurieris umbilicis'.

14. **silentium**: cp. I. xxix. 4 'si dici tua vis, hoc eme, ne mea sint'.

lxvii. *Cerylus, you tell me I am too free in speech, and so I should be if I ventured to attack a powerful person like you.*

There was a rich freedman of this name in Vespasian's time whom Martial here takes as a type of the powerful freedman.

lxviii. *Rufus is bound heart and soul to Naevia, and yet when she hears of his passion she laughs. Never mind, Rufus, there are as good fish in the sea as ever came out of it.*

8. **Naevia non una est.** This probably means, 'You can easily console yourself with some one else as charming as Naevia if she laughs at you'.

It has, however, been taken to mean, 'How do you know that the Naevia I am talking of is *your* Naevia; there is more than one of that name.'

lxix. *Tarentum used to be noted for its statue of the laughing Pan; now it exhibits Canius with his smile.*

If we read here 'qui solebat' we must understand the epigram to refer to the Tarentus, a portion of the Campus Martius close to the Tiber on which the *ludi saeculares* were held.

But all the MSS. have 'quae', and Prof. Housman (*Journal of Philology*, xxx. p. 233) has shown that at this time the city of Tarentum 'had the literary name of *Tarentus* conferred upon it, a form which occurs in Silius Italicus. This form, like the similar coinage *Saguntus* for *Saguntum*, was feminine. And Tarentum, the great centre of the wool-trade, with the 'dulce pellitis ovibus Galaesi flumen' in its neighbourhood, was the very place for an effigy of 'Pan ovium custos'.

In any case the point is that Canius Rufus with his smile (III. xx. 21 'vis scire quid agat Canius tuus? ridet') has quite eclipsed the effigy of a laughing Pan.

1. **Maxime**: i. e. Vibius Maximus; see biographical index, s. v. Vibius.

lxx. *Go, my book, and greet Julius Proculus at his house beloved of the Muses. If he asks why I do not come myself, tell him that such poetry as I send him could not be written by one who wasted his time in formal calls.*

Martial's book is to go along the Sacred Way past the temples of Castor and Vesta (ll. 3–4), then along the Clivus Sacer (a part of the Via Sacra) towards the Palatine, where it will see golden statues of the Emperor. But as it reaches the Arch of Titus it is not to be led off, by the sight of the Colossus close by, into following the Summa Sacra Via beneath the Arch, but it is to bear to the right, and on the Palatine, after passing by the temples of Bacchus and Cybele (whose position is now unknown), it will see on its left hand the house of Proculus.

2. This Julius Proculus is only mentioned elsewhere in XI. xxxvi. where we hear that he had recovered from a serious illness.

4. **domum**: the House of the Vestals or *Atrium Vestae*.

6. Probably these statues of the Emperor (*ducis*) stood in front of his palace, and at the top of the Clivus Palatinus, by which the book is ascending the Palatine.

7. **colossi.** This gigantic statue of Nero originally stood in one

of the courts of Nero's Golden House. When Vespasian pulled this down, he moved the Colossus to the Summa Sacra Via, not far from where the Arch of Titus afterwards crossed this road. He also removed the head of the figure and replaced it by one representing Apollo Helios, surrounded with rays of light (*radiata*). Hadrian afterwards moved it to its final resting-place on the brick and concrete pedestal which still exists between his Temple of Venus and Rome and the Colosseum. In *Spect.* ii. 1 the figure is called 'sidereus colossus'.

8. **Rhodium . . . opus**: the famous Colossus of Rhodes destroyed by earthquake in 220 B.C.

10. The only known temple of Cybele was at the north-west corner of the Palatine overlooking the Velabrum. It seems probable that some other unknown temple is here meant.

14. **toto poste**: with doors so wide open that the door-posts are seen.

15. **propior**: with *amet*, 'loves more closely.'

17. Similarly in X. lviii. 11–12, he says that a poet has no time for the wearisome round of calling: 'sed non solus amat qui nocte dieque frequentat | limina, nec vatem talia damna decent.'

lxxi. *I will summon my absent mistresses by drinking healths to their names; but since the Falernian fails to bring them, it shall bring me sleep instead.*

1. In drinking the health of a friend the Roman measured the size of the draught by the number of letters in the friend's name; one cyathus ($= \frac{1}{12}$ sextarius) was poured into the glass for each letter. Cp. XI. xxxvi. 7 'quincunces et sex cyathos besemque bibamus, | Gaius ut fiat Iulius et Proculus'.

3–4. i. e. I can be sure that the wine, though it fails to bring my mistress, shall at any rate send me to sleep.

lxxii. *You think you are a poet, Fidentinus, because you borrow or steal some of my verses. They do for you, in fact, what false teeth do for toothless Aegle, or powder for dusky Lycoris. In the same way you will be able to deceive people by getting false hair when you go bald.*

Fidentinus, as in I. xxix, &c., is the typical plagiarist.

4. **Indico cornu**: 'ivory.'

6. **Lycoris**: a well-known brunette referred to in VII. xiii. 1, 'dum Tiburtinis albescere solibus audit | antiqui dentis fusca Lycoris ebur', &c. Cp. IV. lxii.

lxxv. *If you lend Linus a sum of money, you will never see it again; better to halve your loss by giving him outright half the sum and lending no more.*

lxxvi. *Give up poetry, Flaccus, and take to the law; you will find it far more profitable.*

1. **curarum pretium**: i. e. whose affection for me is a reward

for all the love I have shown him. The commoner phrases are *pretium curae* or *operae*, 'worth while.'

2. Flaccus came from Patavium (I. lxi. 3–4 'censetur Aponi Livio suo tellus | Stellaque nec Flacco minus'), of which town Antenor was the founder, Verg. *Aen.* I. 247 'hic tamen ille (sc. Antenor) urbem Patavi sedesque locavit | Teucrorum'.

5. **arca Minervae**: Minerva, the presiding deity of the law court.

6. **fenerat deos.** The most natural way of taking this is to give *fenerat* the sense of 'supplies money to'; so here 'lends money to the other gods'. This construction, it is said, has no parallel, and many therefore translate, 'supplies you with the gifts of the gods, such as power, beauty, wisdom,' and compare the common uses of Ceres, Bacchus, &c. But this is a far-fetched extension of the common usage, and, moreover, the point is that Minerva supplies money, not these other gifts. Moreover the construction *fenerare* = lend money to, has a parallel in Petronius 76, 'sustuli me de negotiatione et coepi libertos fenerare.'

7. **hederae Bacchi.** The ivy was sacred to Bacchus and also used for crowning poets.

Pallados arbor: the olive. The two lines mean 'poetry like its plant is barren; the law, like Minerva's olive, brings a solid gain'.

10. **magnum sophos**: 'the loud "Bravo" of the listening audience.' Cp. I. iii. 7 'grande sophos'.

11. **Cirrha**, the port of Delphi sacred to Apollo.

13. **pulpita . . . cathedras.** The poet when reciting his works would have his chair raised on a platform.

14. **basia**: kisses thrown to the poet as a mark of applause, and to which he would reply in the same manner (I. iii. 7 'dum basia iactas').

lxxviii. *Festus, attacked by a deadly malady, stabbed himself; his death was nobler than Cato's, for Caesar was his friend, and so he had every inducement to cling to life.*

1. **indignas**: 'undeserving.'

5. **obscuro**: 'secret, not openly exhibited.'

6. **torsit fata**: 'gave himself a torturing death;' *fata* internal accusative.

7. **Romana**: i. e. by stabbing himself.

10. Cato committed suicide because of Caesar's enmity, Festus in spite of Caesar's friendship. A good instance of the admiration in which suicide was held.

lxxix. *You are always busy over something or other, your cases in the courts, your property, or the driving of your mules. If you must be busy, Attalus, busy yourself with dying.*

A play on various senses of *agere*.

2. **est, non est**: i. e. 'sive est sive non est.'

4. **agere animam,** 'to give up the ghost,' 'die.'

lxxx. *On the night he died Canus secured only one* sportula *instead of going round to many patrons and getting several. I suppose it was disappointment killed him.*

lxxxi. *When you call your father* 'dominus' *you admit your servile blood.*

The custom of addressing parents by the title *dominus* had nearly died out owing to the aversion of Augustus to any word with autocratic associations. Therefore to use the term betokened a lowly origin. Here the point is that the son calls his father by a title which would have been often in his mouth when a slave.

lxxxii. *A portico at Regulus's house fell in ruins, but not till its owner had gone from beneath it. Who now can deny that Regulus is the special care of heaven?*

On the same subject cp. I. xii.

2. **explicat**: 'displays;' lit. spreads out the débris; an uncommon use, found also in I. xcix. 13 'ut convivia sumptuosiora... explices'.

3. **absoluta,** 'blameless,' since it had spared Regulus.

5. Regulus had been driving beneath the portico, I. xii. 8 'cum mole sub illa | gestatus biiugis Regulus esset equis'.

8. **securo damno**: 'in careless ruin;' careless, since Regulus was beyond the reach of danger.

9. i.e. after passing (safely) through the fear of having such a cause of complaint (as the death of Regulus).

lxxxv. *A ready-tongued auctioneer in selling an estate for Marius declared that the seller had no need of cash. When pressed for a reason he could only say that Marius had taken a dislike to the place because he lost all his slaves, cattle, and crops there. Strange to say, this spoilt the sale.*

Of course, the auctioneer, without so intending, let it be seen from his unguarded answer that the place was unhealthy.

7. **facere pretium**: 'to make a bid;' cp. IX. lix. 20 'et pretium magnis fecit iaspidibus'.

lxxxvi. *Novius lives next door, but I never catch a glimpse of him, much less dine with him. If by chance any one did* not *want to know Novius, his best plan would be to go and live next door to him, or with him.*

7. **Syene**: a town in the extreme south of Egypt.

8. **nec ... saltem** here = et *ne ... quidem*, as in Livy V. 38 init. '*non* deorum *saltem*, si non hominum, memores'.

11. 'Either he or I must move further off.' Nearness never brings us together, possibly distance may.

13. There is here a hint that Novius is not a very desirable acquaintance.

lxxxviii. *No ponderous tomb, Alcimus, shall cover your ashes, but turf and quiet shade shall mark my grief for you. And when my time comes, just so would I wish to lie.*

On the grave of a young slave.

2. **Lavicana.** The boy had been buried by the side of the Via Lavicana, which issued at the Esquiline gate.

4. **ruitura**: so in X. ii. 9 Martial glances at the perishable nature of all monuments, 'marmora Messallae findit caprificus.'

5. **faciles,** 'yielding,' in contrast to *saxo*, l. 3, the hard, unyielding stone of a tomb.

9. **perneverit.** The thread of each human life was spun by the three Fates.

lxxxix. *Cinna, you have a perfect craze for whispering; so bad is it, that you even whisper your praises of the Emperor.*

2. 'Even that which one may speak with the crowd listening' (*teste*).

xci. *Either publish your own poems, Laelius, or cease to find fault with mine.*

xciii. *A single monument records the military honours of the two friends Fabricius and Aquinus. But what interests us more is the short verse that tells of their faithful friendship.*

2. i.e. Fabricius was consoled in dying by the thought that his friend Aquinus survived him.

3. **ara duplex**: a tomb for both of them in the form of an altar.
munera primi pili: both of them had reached the rank of *primipilaris*.

5. **sacro foedere,** the *sacramentum*, or military oath.

6. There was none of the jealousy that might have been expected in two centurions of the same rank.

xcv. *When you interrupt the advocates with your clamour, Aelius, it is because you want to be paid for your silence.*

xcvii. *You only open your mouth to speak, Naevolus, when there is so much noise that we can't hear what you say. Any one could get a reputation in this way.*

Naevolus was an advocate who took care never to display his abilities, or the want of them, when people could really give him a hearing.

2. **patronum**: here in its legal sense of 'advocate'.

xcviii. *Diodorus has the gout in his feet and is carrying on a law-suit. He gives his advocate nothing: this is gout in the hands.*

xcix. *When you had a moderate fortune, Calenus, you were generous. Now that legacies have made it greater, you have turned miser. Our only prayer is that it may become ten times greater still; then you will die of starvation.*

1. **vicies,** sc. *centena millia sestertiorum.* Such numeral ad-

verbs are treated as neuter nouns and qualified by adjectives, e. g. IV. xxxvii. 4 'tricies soldum'.

13. **explices,** 'you furnish forth.' **nigrae sordibus monetae,** 'with the meanness of copper money,' i. e. spending only copper on it.

nigrae, 'copper,' from its discoloured appearance.

15. **plumbea selibra,** 'a brass farthing.' *plumbea*, lit. 'leaden,' colloquially used for 'inferior, worthless', as elsewhere.

c. *Afra talks of 'Mamma' and 'Dadda' like a child. But she is anything but a child.*

2. **maxima mamma,** 'the oldest of mammas.' The phrase alone might in technical language mean 'a grandmother', but, in combination with 'tatarum et mammarum', *maxima* probably keeps its superlative force of 'eldest'.

ci. *When my young secretary, Demetrius, was stricken with a mortal disease I gave him his freedom lest he should die a slave, and with his last breath he hailed me as patron, not master.*

2. **felix domino,** 'a treasure to his master.'

Caesaribus, Titus and Domitian. Demetrius had written the copies of his works which Martial gave to these Emperors.

3. **destituit,** 'left forlorn,' as in XI. lxxi. 5 'vir rogat ut vivat virides nec deserat annos'.

6. **inplicitum,** sc. Demetrium, caught in the toils of the disease.

8. i. e. my gift of freedom ought to have restored him to health.

cii. *The artist who painted this ugly Venus for you, Lycoris, evidently wanted to flatter her rival, Minerva.*

Ever since the judgement of Paris, Venus and Minerva had been rivals, and the painter had made his Venus so ugly that she would not be able to compete with Minerva in beauty. Minerva, too, was the patron of artists; cp. Ovid, *Fast.* III. 831 (worship Minerva) 'quique moves caelum tabulamque coloribus uris, | quique facis docta mollia saxa manu'.

ciii. *'If heaven would give me a fortune, then should I live indeed,' you used to cry. The fortune has come, but your life is meaner and stingier than before. Either live, Scaevola, or give back your fortune to the gods who gave it to you.*

2. **nondum iustus eques:** before you had the equestrian census of 400,000 sesterces.

7. i. e. you never eat one half even of the few olives set before you.

8. 'One dish furnishes two suppers.' **explicat** as in xcix. 13 'convivia explices'.

9. **Veientani,** the cheap wine of Veii. So Horace refers to an Opimius who was rich but niggardly, 'pauper Opimius argenti positi intus et auri, | qui Veientanum festis potare diebus | Campana solitus trulla vappamque profestis', *Sat.* II. iii. 142.

11. **infitiator.** Scaevola is like one who denies a debt, for

though he has his fortune he spends nothing, just as if he had received nothing. So in IV. xl. 10, he says of Postumus who has attained fortune but does nothing for his friend, 'Postumus inposuit,' 'he is not acting fairly.'

12. **vive,** as often in Martial, 'enjoy your life.'

civ. *Great as are the wonders of animal-taming that are to be seen in the arena, they are all surpassed by the feats of the lion with the hare. Such a miracle is possible only because the lion knows that it serves the Emperor.*

4. **lupata,** a jagged form of bit: cp. Hor. *Od.* I. viii. 5 'cur neque militaris | inter aequales equitat, Gallica nec lupatis | temperat ora frenis?'

6. **quantum . . .,** 'as big as the Calydonian boar.'

8. **turpes,** 'cowed.'

10. **belua,** the elephant, trained to dance ('molles dare iussa choreas').

18. **timidos,** 'careful:' as in I. vi. 2 'inlaesum timidis unguibus haesit onus', of the eagle's talons which carried off Ganymede.

20. 'Though they are fresh from the slaughter of oxen.' Cp. li. 3 'scilicet a magnis ad te (i. e. the hare) descendere tauris . . . velis'.

cv. *The wine of Nomentum, as you and I know, Ovidius, is good enough, when old, to be labelled with any name.*

For **Ovidius** see biographical index. Like Martial he possessed an estate at Nomentum.

4. i. e. when old you could not distinguish it from other good wines. Similarly he says of Mamertine wine, XIII. cxvii 'amphora Nestorea tibi Mamertina senecta | si detur, quodvis nomen habere potest'.

testa anus: cp. xxxix. 2 'fama anus'.

cvii. *You bid me write some great work, Julius. Yes, but if I am to imitate Horace and Virgil I must have such leisure as their generous patron gave them. Great labour is only welcome if it earns some reward.*

3–5. **da . . . temptem,** 'if you gave, I would try.'

3. **fecerat,** pluperfect for perfect: a mannerism of Martial's.

4. Cp. VIII. lv. 5 'sint Maecenates, non derunt, Flacce, Marones'.

6. i. e. to make my name outlive my death. **flammis,** the funeral pyre.

cviii. *You live very far from my lodging, Gallus. I should like to come and see you. But it is a long way for a morning's walk and one client more would make little difference to you at your* salutatio. *So I will greet you later, my book shall do it in the early morning.*

3. Martial lodged at the west end of the Quirinal, which was above the Campus Agrippae, a space in the Campus Martius planted round with laurels (*Vipsanas laurus*).

5–6. **migrandum est,** 'it is a day's journey to your house in the morning; yet it is worth while paying you a visit some time, however far away you live.'

cix. *On the picture of a pet dog, painted by its master Publius.* *'The picture is such a good likeness that it cannot be distinguished from the original.'*

For a charming imitation of this see a poem by du Bellay on his little dog Peleton, in the *Oxford Book of French Verse.*

The repeated 'Issa est' is in the manner of Martial's model, Catullus.

1. **nequior,** 'more mischievous.'

passere, the famous sparrow of which Catullus sang in his second and third poems.

4 **Indicis lapillis,** pearls.

5. **deliciae catella,** in apposition, 'the darling dog.'

11. **fefellit,** 'has spoiled.'

cx. *You complain that my poems are too long; yours are certainly shorter, for you never write any.*

cxi. *Regulus, you are both cultivated and religious, so that no one should wonder when you receive a book and some incense both at the same time.*

Probably Martial sends him with this epigram a copy of his works and a present of incense.

2. **ingenio suo,** 'the genius which is the *natural accompaniment* of your piety.' For this emphatic use of *suo* cp. I. vi. 3 'nunc sua Caesareos exorat praeda leones'.

cxii. *Now that I have got to know you well, I renounce your service and the respect I owed you; henceforth you are no longer 'lord and patron', but simply 'Priscus'.*

Cp. II. lxviii. 'quod te nomine iam tuo saluto, | quem regem et dominum prius vocabam, | ne me dixeris esse contumacem'. He calls Olus by his name because he has shaken himself free from the slavery of clientship. The same point recurs in VI. lxxxviii.

In this epigram an alternative explanation is possible. Priscus may be the poet's friend Terentius Priscus, and he will then mean 'I need no longer regard you as a patron but can love you as a friend'. In this case it will not be parallel to the other two epigrams mentioned above.

cxiii. *My early writings (which I have forgotten, and which are not worth reading) can be had from the bookseller Valerianus, who preserves these trifles.*

2. **apinas,** 'useless trifles.' The ancients derived this word from an obscure town of the same name in Apulia; cp. Pliny *N. H.* III. 104 'Diomedes ibi delevit urbes duas, quae in proverbi ludicrum

vertere, Apinam et Tricam'. Cp. XIV. i. 7 'sunt apinae tricaeque et si quid vilius istis'. It has been suggested that *apinae* is really connected with ἀφανής, 'obscure.'

nec ipse, 'not even I, their author;' *nec* in its common Silver Age sense of *ne . . . quidem.*

cxiv. *Faenius has buried his daughter in a garden. Since fate robbed him of his right to die first, he lives to care for her grave.*

On the same subject cp. I. cxvi. For a similar garden-grave cp. I. lxxxviii.

5. It would have been fairer, i.e. more natural, had the parent died first. Friedländer quotes actual inscriptions to the same effect. 'Mater feci filiae meae quod aequum fuerat filia hoc faceret mihi', 'Debuit in hoc titulo mater ante legi.'

cxv. *It is true, Procillus, that your fair-haired mistress loves me. But my affections are fixed on a dark-haired girl, so you needn't be jealous or think of hanging yourself.*

3. **ligustro:** cp. Verg. *Ecl.* ii. 17 'o formose puer, nimium ne crede colori! | alba ligustra cadunt'.

cxvi. *This garden in which Antulla lies and which will also receive the ashes of her parents will never have any other owner but those who lie in it.*

Cp. I. cxiv.

5. It was possible to arrange that a burial-place should be kept as such for ever. So inscriptions on tombs often ended with the words 'hoc monumentum sive sepulcrum heredem non sequitur'.

cxvii. *When you meet me, Lupercus, you often ask whether you shall send a slave to borrow a book of my epigrams. My lodging is a long way from you, and you can more easily buy my works at the bookseller's for fivepence. 'You're not worth it', you say. Ah, Lupercus, you are a shrewd fellow.*

Cp. on the same point IV. lxxii.

6. **ad Pirum.** Martial lived in an *insula,* or lodging-house, on the edge of the Quirinal. We hear in the year 1199 of a spot on the Quirinal known as 'ad pirum'.

7. **sed,** the well-known Silver Age use, 'yes, and high ones.'

9. For the Argiletum see I. ii. 8 n. This division of the word is due to its popular derivation from 'letum Argi', 'the death of Argus.' It is really derived from 'argilla', 'white clay.'

11. Bookshops frequently had the names of authors and extracts from their works written above and about the entrance by way of advertisement.

13. **nec roges,** emphatic: 'and you need not ask the bookseller; he will put my works before you unasked.'

15. **nido,** used also in VII. xvii. 5 of lockers in a library for

holding rolls, 'hos nido licet inseras vel imo.' Their usual name is *armaria*, but no doubt they suggested the pigeon-holes in a dove-cot (*columbarium*).

16. See Introduction, p. xxi. The *purpura* refers to the parchment wrapper, *membrana*, which contained the roll.

17. **quinque denaris** is the price here of an elegant copy. Simpler copies could be obtained for much less. Cp. XIII. iii. 1.

> omnis in hoc gracili Xeniorum turba libello
> constabit nummis quattuor empta tibi.
> quattuor est nimium? poterit constare duobus,
> et faciat lucrum bybliopola Tryphon.

cxviii. *If a hundred epigrams are not enough for a man, he must have an insatiable appetite for what is bad.*

BOOK II

Epistola. 1. **Deciano**: see Index of Proper Names.

2. **epistola**: see I. *Epist.* 13 n.

4. A dramatist needs to begin with a preface or prologue, because, when once the play has begun, he can no longer speak in his own person; but in a book of epigrams the poet can always speak *sua lingua*, and therefore needs no preface.

6. **curione**: lit. a priest who presided over the curiae (see Livy, XXVII. viii. 1), = 'herald'.

7. **sua, id est mala, lingua**: cp. I. *Epist.* 9 'lascivam verborum veritatem, id est epigrammaton linguam'.

8. **epistolam faciunt**: i.e. speak in their proper person.

9. **et in toga saltantis inducere personam.** *et* is epexegetic. 'Don't make a fool of yourself by introducing on the stage a character dancing in the toga'. The expression seems to be proverbial for doing anything ridiculously out of place; as the clumsy *toga* would be completely unsuited for the dance, so an *epistola* is out of place in a book of epigrams.

10. **contra retiarium ferula.** The *mirmillo* who fought with the *retiarius* was armed with a trident. An apologetic introduction is a feeble weapon against a critic, as feeble as a cane in the hand of the *mirmillo* would be against the net and short sword of the *retiarius*.

11. **reclamant**, 'show their displeasure.'

15. **ad primam paginam.** The *epistola* seems to have been written, as introductory, outside the pages of the book; cp. IX. *Epist.* 1 'epigramma, quod extra ordinem paginarum est'.

i. *My book might have been longer; but there are many advantages in brevity; yet even so many readers will find it too long.*

4. **brevior . . . charta**, 'less paper.' **perit**, 'is wasted;' cp. Juv.

I. 17 'stulta est clementia, cum tot ubique | vatibus occurras, perituraे parcere chartae'.

5. **librarius**, the literary slave employed in copying the book; cp. II. viii. 3–4.

6. **tantum serviet**, 'be such a slave to.'

9. **sed ante**, &c.: 'before the cup at his side (*positus*) begins to grow luke-warm', i.e. to cool down.

ii. *Domitian by his victories on the Rhine has eclipsed the fame of Scipio, Metellus, and his own brother Titus.*

1. Q. Metellus subdued Crete, 69–67 B.C.; P. Cornelius Scipio defeated Hannibal at Zama in 201 B.C.; P. Cornelius Scipio Aemilianus (grandson by adoption of the last-named) destroyed Carthage in 146 B.C.

3. Domitian assumed the name Germanicus after his triumph over the Chatti in A.D. 84, a title which he had already deserved as a boy (*puer*, l. 4) in A.D. 70. Cp. IV. iii. 5–6.

4. Cp. Silius Ital. III. 608, where the poet addresses Domitian as 'iam puer auricomo praeformidate Batavo'. Domitian's exploits in A.D. 70 seem to have been confined to accompanying Mucianus on his progress to Lugdunum, when the revolt of Civilis and the Batavi was drawing to a close.

5. Titus, Domitian's brother, finished the Jewish war, which his father Vespasian had begun, by the capture of Jerusalem in A.D. 70.

iii. *Sextus, you are quite right; you are not in debt, for a debtor is not a debtor when he can't pay.*

So in IX. cii. Martial says it is no true generosity to return his I. O. U.'s to an insolvent debtor, because 'quod tibi non possum solvere, Phoebe, meum est'.

v. *I should love to spend all day and all night with you, Decianus; but you live two miles off, and you are often engaged; so while I am willing to go two miles to see you, I don't like going four without seeing you.*

vi. *You praise my poems, Severus, and ask for more; but when you have them you are too lazy to read them through.*

3. **eschatocollion**: the last page, to which was pasted the roller (*umbilicus*) on which the book was rolled.

6. 'When I read my poems to you, you used to flatter me by using the most elegant note-books for scribbling down any verse which you caught and admired.' *Relegente* perhaps implies that Martial had to read the verse twice over at Severus's request. **Vitellianis**, a special kind of tablet of small size, commonly, but not invariably, used for love-letters; cp. XIV. ix. (Vitelliani) 'quod minimos cernis, mitti nos credis amicae. | falleris: et nummos ista tabella rogat'.

9. **aut meliora si qua nescis**: 'or even better ones which you have never heard before.'

11. i. e. so thin that it needs no *umbilicus*.

13. **deliciae supiniores**: 'never was there a more indolent exquisite.'

15. **currere** = 'drive'; **ad Camenas**, the grove of the Muses outside the Porta Capena, where travellers used to mount their carriages, as driving was not generally allowed in the streets of Rome during the day-time: cp. Juv. iii. 16 'eiectis mendicat silva Camenis'.

Bovillas, on the Appian Way, about 12 miles from Rome.

16. **interiungere**, 'to unyoke.' Severus is like a traveller who wishes to stop and rest before the journey has really begun.

vii. *You are a pretty performer at many things, Atticus; but after all, though you are good at many things, you are only a good-for-nothing.*

3. **epigrammata belle**: cp. VII. lxxxv. 3 'facile est epigrammata belle | scribere'.

4. 'You have a nice knowledge of literature and astronomy'.

8. **ardalio.** The origin of the name is uncertain, but the word is applied to that class of persons who spent their time in the busy inanities of Roman social life, passing from house to house to pay visits, like ants running aimlessly about a tree, as Seneca says, always engaged and yet never having anything to do. The following description by Seneca (*De Tranquillitate Animi*, xii) is worthy of note. 'Circumcidenda concursatio, qualis est magnae parti hominum domos et theatra et fora pererrantium. alienis se negotiis offerunt, semper aliquid agentibus similes. horum si aliquem exeuntem e domo interrogaveris: "quo tu? quid cogitas?" respondebit tibi: "non mehercules scio: sed aliquos videbo, aliquid agam." Sine proposito vagantur quaerentes negotia, nec quae destinaverunt agunt, sed in quae incucurrerunt. inconsultus illis vanusque cursus est, qualis formicis per arbusta repentibus, quae in summum cacumen, deinde in imum inanes aguntur: his plerique similem vitam agunt, quorum non immerito quis inquietam inertiam dixerit.'

viii. *Don't find fault with me but with my copyist for obscurities and bad grammar in my verses; but if you still find my poems bad, mere fault-finding won't make them better.*

3–4. In the process of copying from dictation many mistakes were made; hence the demand for copies corrected by the poet's own hand; cp. VII. xi. 1 'cogis me calamo manuque nostra | emendare meos, Pudens, libellos,' and VII. xvii. 6 'libellos | auctoris calamo sui notatos'.

4. **adnumerare**, 'to complete the proper number of;' cp. XI. xli. 8 'te satis est nobis adnumerare pecus'.

6. **cordis**, 'taste;' cp. VII. lxxviii. 4 'habes nec cor, Papyle, nec genium'.

7–8. The sense is: 'the faults are there, I admit, but you cannot write better yourself.'

xi. *Selius is so gloomy, not because he has suffered a domestic calamity, but because he can't get an invitation to dinner.*

In this epigram and in II. xiv, xxvii, XII. lxxxii, Martial ridicules the parasite who cadges for an invitation to dinner, and the shifts to which he is reduced.

2. **porticum.** The porticoes and baths in the neighbourhood of the Campus Martius were the fashionable resort of Roman society during the hour before dinner, when the day's business was over; cp. xiv. *infra passim*.

3. 'His dejected, dispirited countenance betokens some secret sorrow'.

8. **sarcinae**, colloquially used by Martial for 'property'; cp. II. lxviii. 4 'totis pillea sarcinis redemi'.

9. **colonus**, a free tenant of a farm on an estate in the country; **vilicus**, the slave agent of the estate.

xiii. *Advice to a debtor. Better pay the original debt; it will cost you more to get a verdict in your favour, for the judge wants a bribe and your advocate* (patronus) *a fee.*

xiv. *Selius will do anything to get an invitation to dinner.*

Cp. xi. *supra*. Here Selius has a difficulty in finding a friend at all; in XII. lxxxii Martial describes how Menogenes earns his invitation, when he has found a friend to attack.

4. **Achilleos . . . pedes**: cp. XII. lxxxii. 9 'exiguos secto comentem dente capillos | dicet Achilleas disposuisse comas'.

5. **Europe . . . Aesonides**: cp. XI. i. 10 'turbam non habet otiosiorem | Pompeius vel Agenoris puella, | vel primae dominus levis carinae'.

8. **maesta iuvenca**: Isis; cp. VIII. lxxxi. 2 'Niliacae iuvencae', and X. xlviii. 1 'Phariae iuvencae'.

12. Cp. I. lix. 3 'redde Lupi nobis tenebrosaque balnea Grylli'. **tenebras** = 'dark hole'. **Aeoliam**: perhaps the baths of Lupus were as draughty as the cave of the winds in which Aeolus ruled.

15–16. Cp. III. xx. 12 'an delicatae sole rursus Europae | inter tepentes post meridie buxos | sedet?' **tepidae**: 'warmed by the midday sun.'

17. **vector lascive**: addressed to the bull who carried off Europa; no doubt there was a picture of the scene in the *porticus Europae*. Friedländer suggests that Martial's meaning is that the bull's invitation to dinner should be fulfilled by throwing Selius to a bull in the amphitheatre; for a similar idea cp. I. xliii. 13 'ponatur tibi nullus aper post talia facta, | sed tu ponaris cui Charidemus apro'.

xv. *Motives of politeness, no doubt, not pride, prevent your drinking the health of your friends, Hormus.*

1. **propinas.** In drinking a health, the cup was first tasted and then passed on to the person whose health was to be drunk. Hormus was too proud to drink any one's health, but Martial

ironically suggests that he is consulting the feelings of those who would not care to touch a cup which had been defiled by his lips.

2. **Horme.** Perhaps the reference is to Hormus, the freedman of Vespasian, whose pride was notorious.

xvi. *Zoilus feigns illness that he may display his purple bedding. Let him exchange his bedding for mine, and he will at once be well.*

Petronius (liv) gives another instance of the vulgar and ostentatious use of purple materials; Trimalchio at his famous dinner party orders a slave to be beaten, 'qui bracchium domini contusum (bruised by the accidental fall of an acrobat upon him) alba potius quam conchyliata involverat lana'.

3. **Sidone . . . olenti**: cp. I. xlix. 32 'olidaeque vestes murice'. The best purple had an odour peculiar to itself; hence the point in IX. lxii 'tinctis murice vestibus quod omni | et nocte utitur et die Philaenis, | non est ambitiosa nec superba: | delectatur odore, non colore'.

5. **Machaonas** = 'physicians'. Machaon, the son of Aesculapius, was a famous doctor in the camp of the Greeks before Troy.

xvii. *There is a female barber in the Subura, but she does not shave her customers; no, she skins them.*

1. **Suburae faucibus . . . primis.** The Subura was the valley enclosed by the Esquiline, the Quirinal, and the Viminal. The *fauces* would be the narrowest part between the Quirinal and Esquiline.

2. **cruenta . . . flagella tortorum**: i.e. here were the shops of whip-makers. **cruenta**, a standing epithet of *flagella*.

3. **Argique Letum**: the Argiletum was the ground between the *Forum Transitorium* and the Subura; see I. ii. 8 n.

5. **tondet . . . radit**: *tondeo* = 'to crop', *rado*, 'to shave.' The latter word is used colloquially here, = 'to fleece'.

xviii. *You cannot, Maximus, be both patron and client at once.*

A man who attempted at one and the same time to play the part both of patron and client put himself in an ambiguous position, in which he could not perform his duty towards his patron consistently with his duty towards his own client, as Martial explains in II. xxxii.

5. **anteambulo.** The name was given to the clients who accompanied their patron on his morning round of visits and duties after the *salutatio*, and walked in advance of his litter.

7–8. Cp. II. xxxii. 7–8 'non bene, crede mihi, servo servitur amico: | sit liber, dominus qui volet esse meus'.

7. **vicarius.** Occasionally slaves were allowed to keep slaves of their own, who were called *vicarii*.

xix. *You think a man lucky because he dines with you, Zoilus; but if that is a man's idea of luck, let him take to the road at once; it is all he deserves.*

3. **Aricino . . . clivo.** The hill leading to Aricia on the way out from Rome was a famous stand for beggars, who followed the carriages as they slackened speed on the ascent. Hence the phrase is proverbial, = 'to become a beggar'; cp. XII. xxxii. 10 'migrare clivom crederes Aricinum', and Juv. iv. 116 '(Veiento) caecus adulator dirusque a ponte satelles, | dignus Aricinos qui mendicaret ad axes | blandaque devexae iactaret basia rhedae'.

xx. *The poems which Paulus recites are really his own; for he has paid for them.*

So universal at Rome at this time was the desire to gain a reputation as a poet, that a class of literary hacks existed who sold poems to those who were unable to compose them for themselves. These vendors of poems are complimented by Martial for their good sense in XII. xlvii 'vendunt carmina Gallus et Lupercus. | sanos, Classice, nunc nega poetas'.

xxiv. *I am ready to share with you any calamity which fortune may bring upon you; but calamity is all you will allow me to share. Your good fortune you keep to yourself alone.*

Cp. II. xliii.

5. **ecquid**: anticipating a favourable answer; cp. X. ciii. 3 'ecquid laeta iuvat vestri vos gloria vatis?' **partem** = 'a half'. The sense is as follows: 'Fortune gives you wealth; couldn't we both share it? How about a half for me? Too much, you say? Well, give me something, Candidus, at any rate.'

xxvii. *Stop applauding, Selius; you have earned your dinner already.*

1. **laudantem.** Speaking of the *auditores*, whose applause was evoked, not by the eloquence of the speaker, but by the hope of extracting an invitation to dinner from him, Pliny (*Ep.* II. xiv. 5) says 'inde iam non inurbane Σοφοκλεῖς vocantur [ἀπὸ τοῦ σοφῶς καὶ καλεῖσθαι]: isdem latinum nomen impositum est Laudiceni'.

2. 'Whether you are giving a recitation (*legas*) or pleading as an advocate in court (*patronus agas*).'

xxix. *You see that fashionably dressed fellow there in the front seats, Rufus, with patches on his face; take off the patches and you will know what he is.*

1. **subsellia prima**: the front seats in the orchestra reserved for men of senatorial rank.

2. **et hinc**, even from where Martial sat among the knights.

5. **Marcelliano**, sc. *theatro*, the theatre begun by Caesar, but finished by Augustus and dedicated in 11 B.C. in the name of the latter's nephew Marcellus.

7. **non hesterna**: i. e. he wore a fresh pair every day.

lunata . . . planta. This probably refers to the *mulleus* or shoe adorned with a crescent worn by the Roman nobles; cp. Juv. vii. 192 'adpositam nigrae lunam subtexit alutae', where the

Scholiast says, 'hac lunula nam adsuta calceis discernuntur patricii a noviciis.' Cp. also Stat. *Silv.* V. ii. 27 'sic te, clare puer, genitum sibi Curia sensit, | primaque patricia clausit vestigia luna'. The individual here satirized by Martial not only claims to sit in the seats of the knights, but also by his dress tries to associate himself with the nobility of Rome. Cp. I. xlix. 31 'lunata nusquam pellis'.

8. **non laesum**, 'delicate.'

9. **numerosa** = 'numerous' only in post-Augustan writers. In the classical authors it is confined to the meaning 'rhythmical'.

stellantem: 'covered with stars.' Patches were worn by fashionable beauties at Rome as in the eighteenth century in England; cp. VIII. xxxiii. 22 'talia lunata splenia fronte sedent'. The patches were in the shape of a star; cp. *lunata* in the passage quoted above. The individual here mentioned had used patches to cover up the branding marks which recalled his former servile condition.

xxx. *I asked my friend to lend me money, but he only gave me what I didn't ask—advice.*

4. **cuius laxas arca flagellat opes.** Cp. V. xiii. 6 'et libertinas arca flagellat opes'. *Flagellat* is difficult and may be interpreted in one of two ways.

i. There seems no particular difficulty in taking *flagellat* in this passage, with reference to *laxas*, simply as = *coercet, prohibet ne latius evagentur*, as Conington suggests in a note on Persius iv. 49. The money chest whips back, gathers in the money which tends to overflow. If we take the word in this sense, the passage is parallel to III. xli. 2 'ex opibus tantis quas gravis arca premit'.

ii. The metaphor may be taken from a man beating an animal to make it go faster; so the rich man spurs on his wealth, gives it no rest until it becomes greater. In this case the action of the man is attributed to the chest which contains the money. For the metaphor cp. Persius, v. 149 'ut nummi, quos hic quincunce modesto | nutrieras, pergant avidos sudare deunces', 'that your money which you had been nursing here at a modest five per cent. should grow till it sweats out an exorbitant eleven' (Conington). Cp. IX. lix. 2 'Roma suas aurea vexat opes', and Persius iv. 49 'si puteal multa cautus vibice flagellas', which Conington translates 'if in your zeal for the main chance you flog the exchange with many a stripe, i. e. exact exorbitant interest'.

xxxii. *You cannot help me in my difficulties, for you are not free as a patron should be. You cannot play a double game as patron and client at the same time.*

Cp. II. xviii. One of a patron's duties was to support his clients in the law courts; this Ponticus was unable to do, because he was afraid to offend great people, whose client he claimed to be. The names in the epigram are fictitious in their use, but recall

to memory various important personages, Balbus, a favourite of Caesar, Licinus the freedman of Augustus; Patrobas suggests Nero's freedman Patrobius; Laronia is a name which occurs in Juvenal, ii. 36, 65.

7–8. Cp. II. xviii. 7–8 'esse sat est servum, iam nolo vicarius esse. | qui rex est regem, Maxime, non habeat'.

xxxv. *Your legs, Phoebus, bend like the horns of the moon; you might use a horn-shaped drinking vessel as a foot-bath.*

xxxvi. *Whether your appearance is austere or effeminate, there is no doubt, Pannychus, that your spirit is effeminate.*

1. 'I don't want to curl your hair, nay, nor even to ruffle it', i. e. 'I don't want your hair to be conspicuous for its roughness or its elegance'.

3. **mitrarum.** The *mitra* was a cap worn by women, Orientals and Greeks. The head-dress is here put for the people who wore it, = *mitrati*, just as *toga* = *togati*, X. xix. 4 'eheu! quam fatuae sunt tibi, Roma, togae'. Prof. A. E. Housman (*Journal of Philology*, No. 60) suggests the reading *nec mitratorum*, urging that *barba mitrarum* is impossible side by side with *barba reorum*.

barba reorum: i. e. a beard allowed to grow long and rough after the manner of a defendant in the law courts. Cp. II. lxxiv. 3 n.

6. **volsa**: cp. II. xxix. 6 'et splendent volso bracchia trita pilo'. *volsa*, literally used of limbs from which the hairs have been plucked, i. e. 'smooth', is here metaphorically applied to *mens* = 'effeminate'.

xxxvii. *You appropriate everything on the table, Caecilianus, while we sit idle and hungry. Please put back the dinner; it is for a meal to-day, not to-morrow, that I invited you.*

For the custom of carrying off eatables from the table cp. III. xxiii and VII. xx.

4. **dimidium**: 'half-eaten.' Caecilianus feels less scruple in carrying off food which he has made a pretence of eating; for half-eaten dainties could only be thrown away.

11. i. e. 'I invited you to dine with me to-day, not to take away from my table a meal for to-morrow'.

xxxviii. *What profit have I from my Nomentan estate, you ask. Why, that it spares me the sight of you, Linus!*

For Martial's Nomentan estate cp. I. cv. 1 n.

xl. *Your illness, Tongilius, is a bait to attract delicacies from your friends. It is not illness from which you suffer, but gluttony.*

A similar epigram to XI. lxxxvi.

5. **saccentur**: 'strain;' cp. XII. lx. 9 'turbida sollicito transmittere Caecuba sacco'.

annus . . . Opimi. Opimian wine dated from the year when Opimius was consul, 121 B.C.

6. **parco . . . vitro,** 'in small glasses,' because it was so precious.
7. **lavari,** 'to go to the baths.' That he is only obeying the doctors' orders is the explanation Tongilius gives, but he really goes to the baths to get an appetite.
8. Cp. XI. lxxxvi. 6 'non est haec tussis, Parthenopaee, gula est'.

xli. *'Laugh, maiden, laugh', says the poet. But if he had seen you, Maximina, he would have said 'Weep, maiden, weep'; for you cannot afford to laugh, for obvious reasons.*

2. **Paelignus . . . poeta:** Ovid, born at Sulmo, a town in the territory of the Paeligni. But the line is not to be found in Ovid; however, cp. Ovid, *A. A.* III. 281 'quis credat? discunt etiam ridere puellae'. Friedländer quotes Martian. Cap. viii. 809 'Paeligni de cetero iuvenis versiculo resipisce, et ni tragicum conrugaris "ride, si sapis, o puella, ride"'.
4. **ut,** 'though.'
10. **Spanius:** perhaps a man with few hairs (*σπάνιος*) who could not afford to have his baldness exposed by the wind disturbing the arrangement of the few hairs which he had. Cp. X. lxxxiii. 1 'raros colligis hinc et hinc capillos | et latum nitidae, Marine, calvae | campum temporibus tegis comatis; | sed moti redeunt iubente vento | reddunturque sibi caputque nudum | cirris grandibus hinc et inde cingunt'.

Priscus: a dandy, whose attire would be disturbed by a touch from a passer-by, like the *bellus homo,* 'pallia vicini qui refugit cubiti,' III. lxiii. 10.

14. **coniunx Priami nurusque maior:** Hecuba and Andromache.
15. **mimos:** short plays without much plot acted in the theatre and distinguished by their coarseness.

xliii. *Κοινὰ φίλων is the maxim which you preach, Candidus, but do not practise.*

3. **Lacedaemonio . . . Galaeso.** The river Galaesus was famous for the purity of the fleeces of the sheep that fed on its banks. Horace says that their fleeces were so fine that they were protected with skins, 'dulce pellitis ovibus Galaesi | flumen et regnata petam Laconi | rura Phalantho,' *Od.* II. vi. 10. Cp. XII. lxiii. 3 'albi oves Galaesi'.

Lacedaemonio: because near the Galaesus stood Tarentum, founded by the Spartan Phalanthus. Cp. the passage from Horace quoted above and Hor. *Od.* III. v. 56 'aut Lacedaemonium Tarentum'.

4. **Parma,** in Gallia Cispadana, a country famed for its sheep. Cp. XIV. clv. 1 'velleribus primis Apulia, Parma secundis | nobilis'. Cp. IV. xxxvii. 5.
6. **pila prima.** The *pila* was a straw figure which was thrown to bulls and wild animals in the amphitheatre in order to infuriate

them: the explanation of *prima* is supposed to be that the first figure which was thrown to the beasts was likely to be most worried by them and so to become most dilapidated. The sense here is 'My toga is not good enough for a straw dummy'.
7. **Agenoreas:** 'Tyrian.' Agenor was father of Cadmus, the Phoenician. Cp. X. lxvii. 7 'quidquid Agenoreo Tyros inproba cogit aheno'.
9. i.e. tables of citrus-wood from Africa, supported by ivory columns; cp. IX. xxii. 5 'ut Mauri Libycis centum stent dentibus orbes' and Juv. XI. 122 'latos . . . sustinet orbes | grande ebur', &c.

fulcitur testa. Stephenson suggests that one leg was broken and propped up by a tile, and compares Ovid, *Metam.* VIII. 661 'mensae sed erat pes tertius impar, | testa parem fecit'.
11. **inmodici . . . mulli,** 'extravagant' in price rather than in size; cp. Juv. iv. 15; 'mullum sex milibus emit, | aequantem sane paribus sestertia libris' and X. xxxi. 3 'mullus tibi quattuor emptus | librarum cenae pompa caputque fuit'.
12. **concolor,** 'of the same colour as the dish.'
13. **grex tuus,** 'your slaves.'

Iliaco . . . cinaedo: Ganymede.

xliv. *You are so afraid of lending me money that you recite your debts aloud to yourself in my presence to deter me from asking. Oh, Sextus, it is cruel to refuse before you are asked.*

2. **libras,** sc. *argenti.*

xlvi. *Your chests are full of fine apparel, Naevolus; I have one threadbare garment. Would it be a crime to steal a couple from your—moths?*

2. Cp. IX. xii. 2 'cum breve Cecropiae ver populantur apes'.
4. **synthesibus:** coloured garments worn at dinner; cp. V. lxxix. 1 'undecies una surrexti, Zoile, cena, | et mutata tibi est synthesis undecies'. *lacernae* (l. 3) = 'cloaks', *candida* (l. 5) = *togae.*
5. For the number of garments owned by one man cp. the story told of Lucullus by Horace (*Epist.* I. vi. 40); 'chlamydes Lucullus, ut aiunt, | si posset centum scaenae praebere rogatus, | "qui possum tot?" ait: "tamen et quaeram et quot habebo | mittam." post paullo scribit sibi milia quinque | esse domi chlamydum; partem vel tolleret omnes'.
6. **Apula . . . terra:** cp. XIV. clv. 1 'velleribus primis Apulia, Parma secundis | nobilis'.
7. **hiemem,** 'chilly state.' **lentus,** 'with indifference.'
8. **et lateris frigora trita times.** *times* is difficult. Perhaps the sense is 'you shudder at the chilly threadbare clothes that cover me (*lateris,* sc. *mei*)'. But the suggestion in l. 7 is that Naevolus is indifferent (*lentus*) to the plight of his friend and not at all affected by it with feelings of pity or shrinking. Friedländer, supposing that *times* may have crept into the text through the

influence of *tineas* at the end of l. 10, reads *tui*, and takes *latus* in the sense of 'companion'. For this meaning of the word cp. VI. lxviii. 4 'Eutychos ille, tuum, Castrice, dulce latus' and Stat. *Silv.* V. *Epist.* 9 'praeterea latus omne divinae domus semper demereri pro mea mediocritate conitor'. The sense 'companion' is derived from the phrase *latus tegere*, 'to walk by the side of:' cp. Juv. iii. 131 'divitis hic servo cludit latus ingenuorum | filius'.

xlviii. *Satisfy my few wants, Rufus; and you may have the baths of Nero all to yourself.*

2. **tabulamque calculosque**, 'a draught-board and men.'

5. **Butuntis.** Butunti, or Butuntum, a town in Calabria, at whose ill-sounding name Martial laughs in IV. lv. 29. The sense is 'I shall be happy even in the depths of the country'.

6. **tibi habe**, 'keep to yourself (for I don't want them),' the usual sense of the phrase; cp. VII. xlviii. 4 'has vobis epulas habete, lauti'.

thermas . . . Neronianas: proverbial = 'the best thing in the world'. Cp. VII. xxxiv. 4 'quid Nerone peius? | quid thermis melius Neronianis?'

lii. *You wish to be able to say what you like, Maximus. Then you must be content with your humble position and renounce the houses of the rich; for free speech is not compatible with a dependent position.*

The same point is put in IX. ix:

> Cenes, Canthare, cum foris libenter,
> clamas et maledicis et minaris.
> deponas animos truces monemus:
> liber non potes et gulosus esse.

4. **Veientana**: cp. I. ciii. 9 'et Veientani bibitur faex crassa rubelli'.

8. 'If you don't mind a garret too small to enter without stooping'.

10. **Partho . . . rege**: i.e. a complete autocrat who can do anything that he likes.

liv. *You ask for respect, Sextus, though I offered you affection; if respect is all you want, it is all that you will get.*

lvii. *That fellow whom you see decked out so smartly, in spite of all his display, has just pawned his ring to get a dinner.*

At Rome it was especially necessary to keep up appearances; hence to appear rich was not necessarily to be rich; to appear poor was the best way to become poor. In V. lxxxi Martial gives a reason why appearances must be kept up:

> Semper pauper eris, si pauper es, Aemiliane.
> dantur opes nullis nunc nisi divitibus.

Cp. VIII. xix for the result of not keeping up appearances:

> Pauper videri Cinna vult; et est pauper.

Juvenal emphasizes the necessity for an advocate to make a great show:

> purpura vendit ('advertises', 'puffs')
> causidicum, vendunt amethystina. vii. 135.
>
> ideo conducta Paulus agebat
> sardonyche, atque ideo pluris quam Gallus agebat,
> quam Basilus. rara in tenui facundia panno. vii. 143.

2. **Saepta**, a large enclosure in the Campus Martius, begun by Caesar and completed by Agrippa, for the people to assemble in; here were many of the best shops in Rome; cp. IX. lix. 1.

4. **alpha paenulatorum**: cp. V. xxvi. 1 'quod alpha dixi, Corde, paenulatorum | te nuper, aliqua cum iocarer in charta, | si forte bilem movit hic tibi versus, | dicas licebit beta me togatorum'. The *paenula* was a sort of overcoat for rough weather.

5. **grex togatus . . . et capillatus**, a crowd of clients dressed in the *toga* and of pages with long hair.

7. **Cladi**, evidently a banker.

lviii. *In your fine new clothes you laugh at my threadbare garments, Zoilus. But at least they are not ill-gotten.*

lix. *I am an elegant little dining-room, from which you may look on the Mausoleum of the Caesars. So even at the feast you are reminded of the nearness of death.*

1. **Mica**: literally 'crumb, morsel', here colloquially applied to a dainty little dining-room; perhaps the *Mica Aurea* built by Domitian, mentioned by Hieronymus and Cassiodorus; its situation was perhaps on the Janiculum.

2. **Caesareum . . . tholum**: the building in which the Caesars were buried, until the *templum Flaviae gentis* was built by Domitian.

3. **frange toros**: = 'fling yourself upon the cushions', 'break their smoothness;' cp. IV. viii. 6 'imperat extructos frangere nona toros'.

4. **deus**: Divus Augustus. Cp. V. lxiv. 5 'tam vicina iubent nos vivere Mausolea, | cum doceant ipsos posse perire deos'.

lxiv. *You can never make up your mind what you will be in life, Laurus; if you don't make up your mind at once you will be nothing.*

4. **desinere**: 'it is high time that you thought of retiring from, not of entering, a profession.'

5. i.e. 'there is now a vacancy in the profession'. The *rhetor* completed the education of the Roman boy (after he had passed through the hands of the *ludi magister* who taught reading, writing, and arithmetic, and the *grammaticus* who taught literature) by

teaching him the art of oratory, which was considered indispensable to a Roman gentleman. The pupil practised rhetoric by composing and declaiming dissertations on well-known historical situations (e.g. whether Sulla ought to have retired into private life), and by arguing in public class fictitious questions of law and morality. Many such 'suasoriae' are preserved in the *Controversiae* of the elder Seneca.

7. **damnatur**, 'is disapproved of.'

8. **Marsua.** The statue of Marsyas in the Roman Forum formed a centre for the transaction of business. Cp. Hor. *Sat.* I. vi. 120 'surgendum sit mane, obeundus Marsya'. Such statues seem often to have been erected as symbols of liberty.

lxv. *Why is Saleianus so sad? 'I have lost my wife'. How sad! your rich wife too! I am so sorry such a blow has fallen on you.*

2. **inquis** perhaps should be *inquit*, sc. Saleianus.

6. **tibi**: emphatic; the sense is 'I wish *I* had had such a stroke of luck'.

lxvi. *Lalage beat her maid with her looking-glass because she had done her hair badly. May she lose all her hair! She no longer deserves that the looking-glass should show her its beauty again.*

For the occasional cruelty of mistresses to their maids cp. Juv. vi. 487:

> nam si constituit solitoque decentius optat
> ornari et properat iamque expectatur in hortis
> aut aput Isiacae potius sacraria lenae,
> disponit crinem laceratis ipsa capillis
> nuda umero Psecas infelix nudisque mamillis.
> 'altior hic quare cincinnus?' taurea punit
> continuo flexi crimen facinusque capilli.

and Ovid, *Am.* I. xiv. 16:

> ornatrix tuto corpore semper erat.
> ante meos saepe est oculos ornata, nec umquam
> bracchia derepta saucia fecit acu.

4. **saevis . . . comis**: 'because of that cruel hair;' an extended use of the causal ablative.

7. **salamandra.** The *salamandra* was supposed to remove hair from that part of the body to which it was applied. Cp. Plin. *N. H.* X. 188 '(salamandrae) sanie . . . quacumque parte corporis humani contacta toti defluunt pili'; ib. XXIX. 116 'pilos in his incommodos evolsos renasci non patitur salamandrae cinis'.

8. 'May Lalage become ugly, for the only fit use for such a looking-glass is to reveal her ugliness to her!'

lxvii. *You never meet me, Postumus, without asking me what I am doing. I am sure that you yourself can have nothing to do.*

lxviii. *I have purchased my freedom and no longer recognize you as my patron, Olus. If one can do without a slave, one can also do without a master or patron.*

1–2. 'You are no longer *rex* and *patronus* to me, but simply Olus', i.e. 'I have broken the tie which bound me to you and no longer call you patron'. Cp. I. cxii 'cum te non nossem, dominum regemque vocabam: | nunc bene te novi: iam mihi Priscus eris'.

4. **totis pillea sarcinis redemi**: 'I have purchased my freedom.' The *pilleum*, or *pilleus*, was the cap worn by slaves when set free or at the Saturnalia (XI. vi. 4 'pilleata Roma'); hence it became a symbol of liberty. **sarcinis**, 'belongings;' cp. II. xi. 8 n. The meaning is that by renouncing the profits of clientship which formed his income Martial has purchased freedom from its burdens.

6. **qui se non habet**: 'is not his own master.'

lxix. *You profess, Classicus, to be unwilling to dine out; will that profession hold good when put to the test, or is it mere verbiage?*

3. **Apicius**: a famous glutton of the times of Augustus and Tiberius, whose name became proverbial; cp. III. xxii.

6. **Selius**: the dinner-hunter of II. xi, xiv, xxvii.

7. **Melior**: for Atedius Melior see Index of Proper Names.
cenam . . . rectam: here = 'a sit-down meal'.

lxxi. *If I read you a poem of mine, Caecilianus, you immediately cap it with one from Marsus or Catullus. Is it because you wish to make out mine to be better? I don't believe it. Read one of your own as a foil to mine and I shall be better satisfied.*

3. **Marsi**: an epigrammatic poet of the Augustan age, coupled with Catullus also in I. *Epist.* II, VII. xcix. 7.

5. **credimus istud**: ironical.

lxxiv. *You see Saufeius the advocate returning from a successful case with his attendant throng of clients. Don't envy him; he has to borrow the money to pay them.*

2. **Regulus**: the famous advocate; see Index of Proper Names.

3. **tonsum . . . reum**: the defendant, after his acquittal, cuts his beard and hair which he had allowed to grow long as a sign of *squalor*, and goes to the temples to offer thanks for his deliverance. For the long beard of accused persons cp. II. xxxvi. 3 'barba reorum'.

7. **Fuficulenus . . . et Faventinus.** Friedländer conjectures that these may have been money-lenders, who provided Saufeius with money to pay his clients. For the shifts to which advocates were put to keep up appearances see passages quoted from Juvenal on II. lvii.

lxxv. *A tame lion returned to its fierce habits and killed two boys. For shame! our Roman wolf might have taught it to spare boys.*

6. The boys were engaged in cleaning up the amphitheatre after some bloody exhibition.

10. **nostra . . . lupa**: the wolf that suckled Romulus and Remus.

lxxvi. *Marius only left you a bit of silver-plate. You can't call him false; you never gave him anything.*

The person addressed in this epigram could not reasonably complain of the smallness of his legacy, because he himself had not fulfilled his part of the bargain by presents to the deceased Marius during his lifetime.

2. **verba dedit**: 'cheated;' cp. VIII. xxii. 2 'hybrida sum, si das, Gallice, verba mihi'.

lxxvii. *Cosconius, you complain of the length of my epigrams; if the number of lines in a poem were the only criterion of length, every one would not be calling your distichs long.*

2. **utilis unguendis axibus**: perhaps a proverb; people who are only of use for greasing axles are those for whom nothing goes quick enough (Friedländer). But Prof. Housman (*Journal of Philology*, Vol. xxx, No. 60, is probably right in saying that the meaning is that Cosconius, if boiled down, would yield a large quantity of excellent axle grease. '*Pinguis* means stupid, like Midas in Ovid, *Metam.* XI. 148 "pingue sed ingenium mansit"; and Horace plays on the literal and metaphorical senses of the word in *Sat.* II. vi. 14 "pingue pecus domino facias et cetera praeter ingenium"'.

3. **colosson**. The Colossus of Nero mentioned in *Spect.* ii. 1 'hic ubi sidereus propius videt astra colossus'.

4. **puerum Bruti**. It appears from Pliny, *N. H.* xxxiv. 82, that a sculptor, Strongylion, executed a statue which so won the admiration of Brutus, the friend and murderer of Caesar, that it was called *Bruti puer*. The phrase is used again in IX. l. to describe the brevity of Martial's work:

> Ingenium mihi, Gaure, probas sic esse pusillum,
> carmina quod faciam quae brevitate placent.
> confiteor. sed tu bis senis grandia libris
> qui scribis Priami proelia, magnus homo es?
> nos facimus Bruti puerum, nos Langona vivum:
> tu magnus luteum, Gaure, Giganta facis.

5. **Marsi . . . Pedonis**: see note on I. *Epist.* 11.

6. **duplex . . . pagina**: either two pages in the new form of book, *membrana* (cp. I. ii. 3), which was just coming into fashion, of the same form as our modern books; or two columns of the ordinary rolled book. The papyrus roll was divided into columns, like the modern newspaper, by red lines ruled at right angles to the length of the roll and parallel to the stick on which the book was rolled. Cp. X. i. 3 'terque quaterque mihi finitur carmine parvo | pagina'.

7–8. 'Even your two-line poems are too long. There is no absolute standard of length; a poem is never too long if there is nothing which can be left out without spoiling it.'

lxxviii. *Where are you to keep your fish cool in the summer, you ask. Why surely, Caecilianus, your hot baths are cold enough for them.*

lxxix. *You only ask me to dine when you know I have guests of my own and you are sure that I cannot accept your invitation.*

In view of the fact that Martial often refers to the shifts to which clients like himself were put to obtain an invitation, and to the miseries which they suffered if they had to dine at home, *ceno domi* would be a sufficiently abrupt and rude answer to a rude invitation.

The reading *vocatum* for *vocasse* gives a different sense. Nasica asks Martial to dinner when the latter has another engagement and cannot therefore accept. Martial gives as his excuse, not his previous engagement, but *ceno domi*, 'I am dining at home.' Nasica's invitation is not genuine; so, in order to show that he knows the meaning of the invitation, Martial gives an excuse, which he knows Nasica will recognize as not genuine also.

lxxx. *Flying from the enemy Fannius committed suicide. What madness to kill yourself to save your life!*

From an Irish newspaper quoted in *Punch*: 'The speaker proceeded to refer to the sale of diseased meat. A veterinary surgeon spoke of beasts killed to save their lives.'

lxxxi. *Your litter may be more roomy than a* hexaphorum (*a big litter carried by six*)*; but as you, an upstart and once a slave, are in it, it should rather be called a* sandapila, *a beggar's bier.*

1. **lectica** means either (i) a sedan chair or (ii) a bier on which rich people were carried to burial. **sandapila**: the bier of poor people. A *sandapila* was as a rule carried by six bearers; hence it might also be called *hexaphorum*, a word which usually means a litter borne by six men.

lxxxii. *Why cut out your slave's tongue and crucify him, Ponticus? If he can't talk, other people will.*

Cp. Cic. *Pro Cluent.* lxvi. 187 'nam Stratonem quidem, iudices, in crucem esse actum exsecta scitote lingua . . . mulier amens . . . metuit ne condemnaretur extrema servuli voce morientis'.

lxxxv. *If a present of an iced drink seems out of season in December, pay me out by sending me a summer toga in return.*

1. **vimine clausa levi . . . custodia**: i.e. a bottle enclosed in wicker-work.

niveae . . . coctae. *Nivea* = 'cooled by snow', as in XII. xvii. 6 'nec nisi per niveam Caecuba potat aquam'. *Cocta*, or

decocta, was a drink made from water boiled and then iced, an invention of Nero.

2. **Saturni . . . tempore**: i. e. the Saturnalia.

4. **rasam**: i. e. thin and smooth, not rough and thick.

lxxxvi. *My poetry is for a select audience; I do not play tricks with my Muse in order to please the multitude.*

1. **carmine . . . supino**: 'poems that can be read backwards.' Cp. Ovid, *Ex Pont.* IV. v. 43 'fluminaque in fontes cursu reditura supino'. There were verses that could be read backwards letter for letter; e. g. 'Roma tibi subito motibus ibit amor', quoted in Sidon. Apoll. *Epist.* IX. xiv; or ἤδη μοι Διὸς ἆρ' ἀπάτα παρὰ σοὶ Διομήδη, *Anth. Palat.* II. p. 608. There were also verses which would scan though read backwards word by word; e. g. 'musa, mihi causas memora, quo carmine laeso', Verg. *Aen.* I. 8. There were hexameters, which, read backwards, gave a verse in another metre, e. g. a sotadeus (see l. 2), or vice versa; cp. Quint. IX. iv. 90 'astra tenet caelum, mare classes, area messem'. Illustrations, &c., from Friedländer.

2. 'I write no verses which, read backwards, resemble those of Sotades (a Greek poet) in his Κίναιδοι.'

3. **Graecula . . . echo**: i. e. *versus echoici*, verses in which one or more final syllables echo or rhyme to a preceding part of the verse. Cp. Callim. *Epigr.* 30 (28) Λυσανία, σὺ δὲ ναίχι καλὸς καλός· ἀλλὰ πρὶν εἰπεῖν | τοῦτο σαφῶς, ἠχώ φησί τις· ἄλλος ἔχει.

4. **Attis**: the poem of Catullus (63). **dictat**, 'dictates,' i. e. 'induces me to imitate'; cp. XII. *Epist.* 9 'si quid est enim quod in libellis meis placeat, dictavit auditor'.

5. **debilitate**: 'halting rhythm.'

7. **petauri**: a wooden platform used by equilibrists, 'spring-board;' cp. Juv. xiv. 265 'an magis oblectant animum iactata petauro | corpora?'

8. **Ladan**, the famous runner at the Olympian games, or an athlete named after him. Cp. X. c. 5 'habeas licebit alterum pedem Ladae, | inepte, frustra crure ligneo curres'.

9–10. 'It is foolish to waste labour on artificial tricks like those mentioned in ll. 1–5.'

11. **Palaemon**: perhaps the *grammaticus*, A. Remmius Palaemon; cp. Sueton. *De Gramm.* c. 22 'nec non etiam poemata fecit ex tempore; scripsit vero variis nec vulgaribus metris'.

lxxxviii. *You do not recite and yet you wish to be thought a poet, Mamercus. Don't recite, and you may be what you like.*

lxxxix. *You can excuse some of your faults, Gaurus, but not all, by pleading that great men too were victims to them.*

2. **Catonis**. Pliny (*Epist.* III. xii) tells the following story of Cato in his cups: 'describit enim (C. Caesar) eos quibus obvius fuerat, cum caput ebrii (Catonis) retexissent, erubuisse; deinde adicit "putares non ab illis Catonem, sed illos a Catone deprehensos".

Potuitne plus auctoritatis tribui Catoni quam si ebrius quoque tam venerabilis erat?'

4. **Ciceronis**. Cicero's attempts at poetry are alluded to in the well-known lines of Juvenal, x. 122 '"o fortunatam natam me consule Romam!": Antoni gladios potuit contemnere, si sic | omnia dixisset'.

5. **Antoni**: cp. Cic. *Phil.* II. xxv. 63 'tantum vini in Hippiae nuptiis exhauseras, ut tibi necesse esset in populi Romani conspectu vomere', &c.

Apici: cp. II. lxix. 3 n.

xc. *Quintilian, do not blame me if I seek enjoyment, though I am poorly off and not too old to work. My wants are few, and I have no ambition for wealth or power.*

1. **Quintiliane**: the famous orator and writer.

2. **togae**. The *toga* was worn by advocates in court; hence *toga* here = 'the law', 'the bar.'

3. **inutilis**: cp. Verg. *Aen.* II. 647 'inutilis annos | demoror'.

vivere: 'to enjoy life;' cp. VIII. xliv. 1 'Titulle, moneo, vive: semper hoc serum est'.

6. **imaginibus**. The *atrium* of the house of a Roman nobleman was filled with *imagines* or waxen portraits of his deceased ancestors; cp. Juv. viii. 1–9.

7–10. Cp. X. xlvii. 3, where Martial puts forward a similar ideal of happiness: 'res non parta labore sed relicta; | non ingratus ager, focus perennis; | lis numquam, toga rara, mens quieta', &c.; and contrast V. xx. 8, where he expresses a desire for life in the city: 'sed gestatio, fabulae, libelli, | campus, porticus, umbra, Virgo, thermae, | haec essent loca semper, hi labores'.

9. **sit non doctissima coniunx**. For the disadvantages of a learned wife cp. Juv. vi. 434–56, especially 448–51:

> non habeat matrona, tibi quae iuncta recumbit,
> dicendi genus, aut curvum sermone rotato
> torqueat enthymema, nec historias sciat omnes,
> sed quaedam ex libris et non intelligat.

xci. *Caesar, grant my prayer and give me the* ius trium liberorum, *either as a reward for my success or as a solace in my failure.*

3. **festinatis . . . libellis**. The sense is 'you hurry over the reading of petitions (*libelli*) in order to have more time to spend on my book'.

6. **natorum . . . trium**. 'The father of three children at Rome was (under the Lex Papia Poppaea of Augustus, A.D. 9) relieved of a certain portion of the public burdens, was not required to perform the duties of a *iudex* or a guardian, and was given preference in standing for magistracies' (Bury).

xcii. *Martial returns thanks to Domitian for granting the request made in the preceding epigram.*

3. **Valebis, uxor.** It is not certainly known whether Martial was unmarried or not; but this passage, far from suggesting that he was married, rather implies the opposite; marriage would now be superfluous to him in view of the honour conferred by Domitian, and with these words he banishes all thoughts of a wife from his mind.

xciii. *I send Regulus my second book and he asks me where the first is. If he takes one stroke from the number on the second book he will make II into I.*

2. 'What am I to do if the first book is too modest and therefore cannot be sent to him?'

BOOK III

i. *I send you another volume written in Gaul. Very likely the former volume pleases you more. But then it ought to, for it was home-born, written at Rome.*

2. i. e. **Gallia togata**, the southern part of Gallia Cisalpina.

3. **librum priorem.** From these words we must infer that Books I and II had appeared, in one edition at any rate, as a single volume (*verna liber*, I. 6). See Introduction, p. xxv.

4. i. e. I am prepared to claim the credit for whichever book you think the better.

ii. *Who shall be your owner, my book? Be quick and choose, or you will be used to wrap fish in. Ah, you choose Faustinus, do you? You are wise; he will give you the best of treatment, and will help you to face the severest of critics.*

5. For the ignominious fate of bad verses cp. Hor. *Epist.* II. i. 269 'tus et odores | et piper et quicquid chartis amicitur ineptis'. The idea first appear in Cat. xcv. 7 'Volusi annales . . . laxas scombris saepe dabunt tunicas'.

6. **Faustinus**: see biographical index.

7. **cedro perunctus.** The back of the papyrus roll was not written on but dyed yellow with cedar oil, which served also to preserve the material from mould and moths.

8. **frontis gemino honore**, the edges of the roll at each end which were smoothed with pumice-stone and blackened. See Ov. *Trist.* I. i. 8 quoted in Introduction, p. xxii.

9. **umbilicis**: the ends of the cylinder round which the papyrus was rolled.

10. **purpura**: the membrana or parchment wrapper to contain the roll, stained either yellow, *luteus*, or purple, as here.

11. **index**: the *titulus* or tag attached to some part of the roll and bearing the name of the author and title of the book.

12. **Probus.** M. Valerius Probus of Berytus (Beirout) was a well-known critic of the time.

nec, 'not even,' the common Silver Age use.

iv. *Go, my book, to Rome, and say you come from Gaul where I, the writer, am staying. If asked when I shall return, say 'He will return when he has learnt to fiddle and can make the money a fiddler does'.*

2. **Aemiliae viae**: this ran from Ariminum to Placentia. In III. i Martial refers to this book as being written in *Gallia togata*.

6. Here, as so often, Martial complains of the useless burdens involved in the position of a client. This feeling strengthened with age, and probably had much to do with the poet's eventual retirement to Spain.

8. Martial refers to the profits made by popular musicians in V. lvi. 8 'artes discere vult pecuniosas? | fac discat citharoedus aut choraules'.

v. *My book, when you reach Rome, go first to my friend Julius and his wife. Say you come from me, and you will need no more commendation.*

4. **Iulius**: no doubt his friend Julius Martialis who is addressed in I. xv. 1 as 'O mihi post nullos, Iuli, memorande sodales'.

5. **Tectae.** The Via Tecta was a covered portico which ran between the Via Flaminia and the Tiber.

6. i. e. Julius lived in the house which some other friend, Daphnis, used to have.

11. **epistola**: a preface giving some account of the contents of a book and the reasons for writing it; cp. any of the *epistolae* of Statius.

vi. *This is the 17th of May, Marcellinus, the day on which your father was born and on which you first cut your beard on reaching manhood. This was the most welcome gift that ever the day brought your father.*

3. **aetherios ortus**, 'birth into the light of day.'

4. On the assumption of the *toga virilis* it was usual to cut the beard for the first time. Under the empire a custom, probably Greek, had arisen of dedicating the beard to some god.

5–6. Though the day had given the father life, yet the gift of seeing his son grown to manhood was still more precious.

vii. *Instead of the money-payments clients have now to be content with a mere dinner. That is not enough to live on; a salary must now be given as well.*

The *sportula* in its original form was a dinner given to the client in return for his services. This was under Nero changed to a payment in money. Domitian tried to return to the original system by ordering that the money-dole should cease ('centum

valete quadrantes') and its place be taken by a regular meal, *recta cena*. The change, however, lasted but a short time. See Introduction, p. xiv.

2. **anteambulo**: the client in attendance on his patron while he paid his morning calls.

3. This passage speaks of the *sportula* as given at the end of the day, as does X. lxx. 13 'balnea post decumam lasso centumque petuntur | quadrantes'. See Introduction, p. xiv, n. 7.

4. **fames amicorum**, 'starving friends.'

6. **nil stropharum est**, 'no tricks will do.'

salarium dandum est, since otherwise they will have no means of livelihood; cp. for the *sportula* as an income Juv. i. 119 'quid facient comites, quibus hinc (from the *sportula*) toga, calceus hinc est | et panis fumusque domi?'

viii. *Thais, whom Quintus loves, has lost one eye; he must have lost both of his.*

ix. *You say Cinna is writing verses against me. But how can he be said to write when nobody will read?*

x. *Your father used to give you a fixed monthly income and paid it day by day. When he died he left all his fortune to you; this was as good as disinheriting you, for you at once ran through all you received.*

The father only prevented his son from living beyond his income by doling it out by so many sesterces a day. When this system ceased there was nothing to keep the spendthrift from bankruptcy.

3. **premeret**, 'followed close upon,' = *urgeret*.

4. **diurna**, 'a daily allowance.'

5. **heredem ex asse**. The portions of heirs were expressed by the *as* and its parts. Thus *heres ex asse* = 'sole heir'; *heres ex triente* = 'heir to one-third'.

xi. *This is written with reference to III. viii, q. v. You complain, Quintus, that I have written an epigram upon you, and yet your love is not named Thais, nor is she one-eyed. It is true that her name is Lais, which sounds like Thais, but suppose I use the name Hermione instead. Or let us put 'Sextus' for 'Quintus', and you will be troubled no longer.*

The humour of the epigram consists in the fact that Martial's alternatives will not both satisfy Quintus. No one would recognize Lais under the name 'Hermione'; every one would see that 'Sextus' pointed to Quintus.

xii. *You gave us yesterday good ointments but no dinner. That is an odd thing; to be given plenty of ointment and no food is to be treated like a corpse.*

Similar stinginess is referred to in I. xliii. 11 'et nihil inde datum est; tantum spectavimus omnes'.

1. After the bath and before dining the Romans anointed themselves. Before a dinner-party the ointment would be supplied by the host.

3. **salsa**, 'facetious, odd:' cp. Quint. VI. iii. 18 'salsum in consuetudine pro ridiculo tantum accipimus'.

4. The name Fabullus is no doubt a reminiscence of Catull. xiii. Catullus invites his friend to dinner, but will provide only a choice perfume; Fabullus must bring the rest of the dinner with him.

xiii. *Your reason for not carving the viands at your table is that the cook has sent them in underdone and indigestible; at this rate I shall never get indigestion.*

Another hit at a stingy host.

3. **crudus** can be said both of food which is uncooked and so indigestible (as in l. 3), and also of the person who has indigestion (as in l. 4); cp. Juv. i. 142 'poena tamen praesens, cum tu deponis amictus | turgidus et crudus (v. l. crudum) pavonem in balnea portas'.

xiv. *The hungry Tuccius turned back at the threshold of Rome when he heard that the* sportula *was now a real dinner.*

See III. vii n. The point here is that the dinner which served as the client's pay was such a poor substitute for the client's income from the money-dole that Tuccius thought it better to starve in Spain.

4. The Mulvian bridge carried the Via Flaminia over the Tiber to the north of the city; so Tuccius had not come direct to Rome by sea, but had probably landed further up the coast.

xv. *Cordus gives more credit than any one in Rome. How can he, poor as he is? He is in love, but blind, and has to give credit for what he cannot see.*

The same point occurs in VIII. li 'Formonsam sane sed caecus diligit Asper. | plus ergo, ut res est, quam videt Asper amat'.

xvi. *Cobbler, you are giving expensive shows. You must be mad, or you would never do this at your own cost. Remember in future to stick to your last.*

This is probably the cobbler referred to in III. lix as giving a show at Bologna.

Juvenal complains that shows are now given by people of humble origin, iii. 34 'quondam hi cornicines et municipalis harenae | perpetui comites notaeque per oppida buccae, | munera nunc edunt et verso pollice vulgus | quem iubet, occidunt populariter'.

4. There was a proverb, *de corio alieno ludere*, to play at some one else's expense. This would be especially appropriate in connexion with a cobbler, a worker in shoe-leather.

6. This proverb corresponds to our own of the cobbler and his

last; cp. Pers. v. 116 'pelliculam veterem retines', you keep to your old courses.

xviii. *You excuse yourself, Maximus, by saying you have a cold. Why then read to us at all? It is not compulsory.*

xix. *A boy put his hand into the mouth of a bronze bear and was bitten by a poisonous snake concealed within it. So the treacherous bear was not what it seemed.*

1. **centenis columnis**: the Hecatostylon near the Portico of Pompey; cp. II. xiv. 9 'inde petit centum pendentia tecta columnis'. Near by was a grove of plane trees adorned with bronze figures of beasts.

4. **Hylas**, the type of all boys carried off untimely.

6. i. e. the bear had life within it, the life of a snake, a more evil beast (*deteriore*).

8. **falsa**, because it was more dangerous than it appeared to be.

xx. *What, I wonder, is my friend Canius Rufus doing? Is he writing, or is he passing his time in Rome or in the country? One thing is certain; he is sure to be laughing.*

1. For Canius Rufus see biographical index.

4. With this punctuation the phrase 'quae . . . scriptor' is the first object of *aemulatur*. 'Is he rivalling the works which the lying writer ascribes to Nero or (is he rivalling) the wanton jests of Phaedrus?' Certain poems were evidently wrongly attributed to Nero by some writer (*falsus scriptor*). It seems, however, easier to put (with Schneidewin) a mark of interrogation after *scriptor*, in which case 'quae . . . scriptor' will refer to *acta*; and the sense will be, 'Is he writing the history of Claudius's reign or what are usually, though falsely, given as the great deeds of Nero?' For the misrepresentations of the events of Nero's reign Tacitus gives a reason in *Ann.* I. i. 5 'Tiberii Gaique et Claudii ac Neronis res florentibus ipsis ob metum falsae, postquam occiderant recentibus odiis compositae sunt'.

5. **inprobi iocos** cannot be a description of the existing fables of Phaedrus but must refer to some works which have perished.

7. **horridus**, 'tragic.'

8. **schola poetarum.** Such a club for poets is mentioned also in IV. lxi. 3 'in schola poetarum dum fabulamur'.

10. **templi.** The particular temple may be the temple of Isis which is mentioned as a place of resort in II. xiv. 7, next after the *porticus Argonautarum*, 'si quid Phillyrides praestet et Aesonides. | hinc quoque deceptus Memphitica templa frequentat'.

12. **sole**, with *delicatae*, 'luxuriating in the sunlight.' **rursus**, 'on the other hand.'

Europae; cp. II. xiv. 15 'lotus ad Europes tepidae buxeta recurrit', and note.

15. **Titi thermis an . . . Agrippae.** The Emperor Titus built

baths on the Esquiline, while Augustus's minister, Agrippa, built some on the Campus Martius.

16. **Tigillinus**: the notorious praetorian prefect of Nero, described by Tacitus, *Hist.* I. 72, as 'foeda pueritia, inpudica senecta'.

17. **Tulli atque Lucani.** For these two brothers see I. xxxvi n. This *rus* seems to have been a country estate belonging to them.

18. **Pollio**: possibly the singer mentioned in IV. lxi. 9 'Pollione cantante'. With *dulce* understand *rus*; probably the estate was known as *quartum Pollionis* from its situation at the fourth milestone (*quartum lapidem*) from Rome.

20. **Lucrino in stagno**; cp. I. lxii. 3 'dum modo Lucrino, modo se permittit Averno, | et dum Baianis saepe fovetur aquis'.

21. Here we get the supposed answer of the Muse addressed in l. 1.

xxi. *A slave preserved the life of the master who had once branded him; what he really gave his master, however, was not life but the hatred of men for one who could so treat a faithful slave.*

This story is told by Macrobius, *Sat.* I. 11, of one Antius Restio who had been proscribed by the *triumvirs* in 43 B.C.

xxii. *Though you had eaten most of your fortune, Apicius, you still had ten million sesterces left. But you thought this sum only enough to starve on, so you took poison. That was the greediest act of your whole life.*

Apicius was the famous glutton of the early Empire, whose name became a proverb; cp. II. lxxxix. 5 'hoc Ciceronis habes. | quod vomis, Antoni: quod luxuriaris, Apici'.

Seneca, *Cons. ad Helv.* x. 9 thus describes his end, 'superfuturum sibi sestertium centiens computavit et velut in ultima fame victurus, si in sestertio centiens vixisset, veneno vitam finivit.'

xxiii. *You pass all the best morsels to your slaves behind you; why not have the table itself put at your back?*

Probably Martial refers to some host who would take special dainties and pass them to a favourite slave who stood behind him at his feet (*a pedibus*) as he lay on the *triclinium*.

Some suppose that the epigram is levelled at a guest who handed choice pieces to his slave for future consumption or sale at home. This is also the theme of II. xxxvii and VII. xx. 20 'haec per ducentas cum domum tulit scalas | seque obserata clusit anxius cella | gulosus ille, postero die vendit'. In this place, however, line 2 seems to refer more naturally to the host.

xxv. *If you want to cool a hot bath, get the frigid orator Sabineius to bathe in it.*

2. A bath so hot that even the experienced bather Julianus could scarcely bear it.

4. For the baths of Nero cp. VII. xxxiv. 4 'quid Nerone peius? | quid thermis melius Neronianis?' But even their heat would be chilled by Sabineius.

xxvii. *You never return my invitations, Gallus, and I only complain because you do ask others to dinner. We are both at fault; I am a fool to invite you, and you have no manners when you fail to invite me.*

4. **cor**, 'sense,' as in *vecors*, 'mad.'

xxix. *These fetters, Saturnus, the only rings that once he wore, Zoilus dedicates to you.*

Zoilus, the typical rich upstart, had now become a knight, and wore the *anulus equestris*. A similar contrast between the two kinds of *anuli* is made in XI. xxxvii. 3 'anulus iste tuis fuerat modo cruribus aptus: | non eadem digitis pondera conveniunt'.

The metre is the sotadeus, used by Martial only here. Its scheme is – – ∪ ∪ | – – ∪ ∪ | – ∪ – ∪ | – ⏑.

2. **Saturne**, because on his festival, the Saturnalia, slaves were free; Saturn, too, had been put in chains by his father Jupiter.

xxx. *Now that the money-payment for clients has been abolished, Gargilianus, what are you going to do? You say that you are living economically, but where is the sense in living at all?*

1. **sportula nulla datur.** For the temporary abolition of the money-dole under Domitian, see III. vii n.

gratis, 'I am no longer paid for coming to dinner;' cp. III. lx. 1 'cum vocer ad cenam non iam venalis ut ante'.

3. **togula**: the unpretentious *toga* of a client.

fuscae. So Juvenal, iii. 224, says 'You can buy a good house in the country for the rent you pay for a dark garret in Rome, 'quanti nunc tenebras unum conducis in annum.'

4. **quadrans**: the regular price of a bath; cp. Hor. *Sat.* I. iii. 137 'dum tu quadrante lavatum | rex ibis'.

xxxi. *Rich, Rufinus, you may be, but you needn't be proud on that account; very underbred people have been, and are, richer than you.*

2. 'Your town-house covers many building-sites' (*praedia*).

3. **numerosus**: see II. xxix. 9 n.

4. **massa**, gold plate.

6. Didymus and Philomelus were both freedmen who made large fortunes, and IV. v. 9 implies that Philomelus made his discreditably: 'unde miser vives? "Homo certus, fidus amicus—" | Hoc nihil est: numquam sic Philomelus eris.'

xxxiv. *Chione, named from the snow, both belies her name and is true to it; she is cold, but she is also dark.*

xxxv. *Look at these fish carved in relief; put them into water and they would swim.*

For similar realistic imitation cp. III. xl, VI. xcii.

1. **Phidiacae.** Martial probably does not imply that the fish were carved by Phidias, but the whole expression, *ars Phidiaca*, means 'such work as Phidias did', just as *ars Apellea* (XI. ix. 2) means 'painting'.

toreuma, τορευτική, the art of embossing metal, in which Phidias is said to have excelled as much as in sculpture generally; see IV. xxxix. 4 n.

xxxvi. *Though I have been your client, Fabianus, these thirty years, you still require from me all the troublesome services of a beginner. Am I not even yet to be excused?*

3. **horridus**, shivering with cold. This early morning attendance on the patron was a great burden; cp. X. lxxxii. 2 'mane vel a media nocte togatus ero | stridentesque feram flatus aquilonis iniqui'.

4. i. e. I have to attend you when you go out in your litter; cp. IX. xxii. 10 'et mea sit culto sella cliente frequens'.

5. **decuma vel serius.** This is an unusually late hour for the bath, which usually took place between the eighth and ninth hours; cp. IV. viii. 5 'sufficit in nonam nitidis octava palaestris', and the bath would follow immediately upon exercise; XI. lii. 3 'octavam poteris servare; lavabimur una'; X. lxx. 13. In this case, the hardship would be all the greater.

6. **Agrippae ... Titi**; see III xx. 15 n. It would take about half an hour to cover the distance between them.

7. **triginta**, i. e. during the thirty years that I have been your client.

9. **trita**; cp. IX. c. 5 'trita quidem nobis togula est vilisque vetusque'.

mea: i. e. I have always provided my own, never been given one by you.

10. **rudem**: the wooden foil whlch was given to the gladiator when allowed to retire finally from the arena. A common metaphor for retirement; cp. Hor. *Epist.* I. i. 2 'donatum iam rude'. Cic. *Phil.* II. xxix, 74, 'tam bonus gladiator rudem tam cito (accepisti)?'

xxxvii. *You patrons can do nothing for your clients except be angry with them; very well, let that content you.*

For a similar idea cp. XII. xiii:

> Genus, Aucte, lucri divites habent iram:
> odisse quam donare vilius constat.

Rich patrons consider anger a kind of profit; hatred comes cheaper than liberality.

xxxviii. *You think, Sextus, that you are going to earn your living at Rome in some honourable way, as Cicero or Virgil, for instance, earned theirs. I tell you that your living will be very uncertain if you depend on virtue for it.*

The same theme is treated in IV. v; cp. Juv. iii. 29 'cedamus patria: vivant Artorius istic | et Catulus; maneant qui nigrum in candida vertunt'; iii. 41 'quid Romae faciam? mentiri nescio', &c.

4. **foro** here = 'law-court'. The three *fora* here referred to are the *forum vetus* or *Romanum*, *forum Caesaris*, and *forum Augusti*. A fourth, *forum Nervae* or *transitorium*, was completed in A.D. 98, and after that year Martial changes the phrase here, 'triplex forum,' to 'fora iuncta quater' (X. li. 12). The first three are referred to in Seneca, *De Ira* II. ix. 4 'circumscriptiones, furta, fraudes, quibus trina non sufficiunt fora', 'with which the three courts cannot cope.'

5. **Atestinus . . . Civis**, two advocates, otherwise unknown, who had failed to earn even the rent of their lodgings.

6. **pensio**; cp. III. xxx. 3 'fuscae pensio cellae'.

9. **gelidis**: cold because threadbare.

10. **Nasones**: Ovids, would-be poets.

11. **atria magna colam**: i.e. I will attach myself to some great man, and hope to live in that way.

14. **casu**, emphatic, 'if you are good, your livelihood will depend on chance,' implying 'if you wish to make it certain, be bad'.

xl. *This lizard, embossed upon a goblet by Mentor, is so life-like that people shrink away from it.*

1. **Mentoris.** The most famous artist in embossed metal. Probably he lived at the end of the fifth century; cp. VIII. l. 'Mentoris haec manus est an, Polyclite, tua?' Propertius compares him with Mys, praising the latter for his delicate execution, the former for his design (III. ix. 13).

argumenta magis sunt Mentoris addita formae:
at Myos exiguum flectit acanthus iter.

xli. *You think you are a true friend for lending me money from your abundance; how much more am I for repaying you from my poverty!*

2. **arca premit**: cp. II. xxx. 4 'cuius laxas arca flagellat opes'.

xliii. *You pretend to be young, Laetinus, by dyeing your hair. But Proserpine knows you are not, and when you come to die will strip the mask from your head.*

xliv. *You wish to know, Ligurinus, why you, who have every good quality, make a vast solitude round you wherever you go. It is because you give us no rest from hearing your poems. No virtues can outweigh such conduct as that.*

On Recitations see Introduction, p. xix. Ligurinus is attacked for the same offence in III. xlv and l.

6. **tigris.** The tiger robbed of her cubs is referred to in VIII. xxvi. 1. Domitian has shown more tigers than the Indian robber of cubs has to fear, 'non tot in Eois timuit Gangeticus arvis | raptor,

in Hyrcano qui fugit albus equo,' | quot tua Roma novas vidit, Germanice, tigres'.

9. **labores**, 'trouble, boredom.'

13. **piscinam**, the cold plunge at the baths.

xlv. *Good as your dinners are, Ligurinus, to us they are worse than the banquet of Thyestes. You can't refrain from reading your works when we dine with you.*

5–6. All these are typical delicacies; cp. VII. lxxviii. 3 'boletos, ostrea, mullos'.

xlvi. *You ask endless services from me, your client, so I send you my freedman instead; he will be useful in many cases where I should be useless. 'Will you do nothing for me yourself?' you ask. Yes, Candidus, all that a freedman cannot do, I will.*

1. **operam togatam**, 'service as a client,' since clients had to wear the *toga* when performing their duty to their patrons.

4. To follow the patron when he went out in his litter was a regular duty of the client; cp. X. x. 7 'lecticam sellamve sequar? nec ferre recusas', where, as here, carrying the litter is a less dignified duty than following it.

6. **ingenuum**, 'delicate,' not fitted for such rough work, lit. befitting a free-born gentleman. So in X. xlvii. 6 'vires ingenuae', 'graceful strength,' is mentioned as necessary to Martial's ideal existence.

7. For the form of the conditional sentence cp. Juv. iii. 78 'in caelum miseris, ibit'.

8. **sophos**, σοφῶς, the regular cry of applause, 'Bravo!'

12. There is a touch of feeling in this line. Ask of me the more degrading offices of a client and my freedman can fulfil them better than I can. But when you want the real help that only a friend can give, then I shall be glad to give it.

xlvii. *Bassus was going through the Capuan gate in a carriage laden with every kind of farm produce. Was he bringing all this to Rome? Not a bit of it; he was taking it to his farm which refuses to grow it.*

1. This gate through which the Capuan road left Rome was crossed by a leaky aqueduct from the Aqua Marcia; cp. Juv. iii. 11 'veteres arcus madidamque Capenam'.

2. **Almo.** In this tributary of the Tiber the priests of Cybele used annually, on March 27, to wash the statue of Cybele and (from this passage) the sacrificial knife, Ov. *Fast.* iv. 339 'illic purpurea canus cum veste sacerdos | Almonis dominam sacraque lavit aquis'.

3. The two Horatii were buried (according to tradition) where they had fallen in their fight with the Curiatii, Livy I. xxv 'sepulcra exstant, quo quisque loco cecidit, duo Romana uno loco propius Albam, tria Albana Romam versus, sed distantia locis, et ut pugnatum est.'

4. This shrine containing a small (*pusilli*) figure of Hercules was no doubt close to the temple at the eighth milestone on the Appian Way, in which Hercules was represented with the features of Domitian, IX. lxiv. 1 'Herculis in magni voltus descendere Caesar | dignatus Latiae dat nova templa viae, | qua Triviae nemorosa petit dum regna, viator | octavum domina marmor ab urbe legit'.

8. **utrumque porrum**, i. e. both the *porrum sectile* and the *porrum capitatum*.

10. **coronam**, 'a string of.'

12. **nondum victa faba**, 'not yet old enough to munch beans.'

14. **cursor**, 'outrider.'

xlviii. *Olus built a humble room in his palace; but when he sold his estates he had to live in it himself.*

It was a practice with rich men sometimes to build a mean-looking room in the midst of their palaces to present a contrast to the surrounding magnificence.

xlix. *You give me Veientane wine while you drink good Massic yourself. I would rather put my nose than my mouth to the wine you give me.*

1. Veientane wine is referred to for its cheapness in I. ciii. 9 'et Veientani bibitur faex crassa rubelli'. Massic (from the Mons Massicus close to the Ager Falernus) was one of the best; cp. I. xxvi. 8.

1. *You only ask me to dinner, Ligurinus, that you may read your poems to me, and you read them all through dinner. In future you shall dine alone.*

Cp. for recitations at dinner V. lxxviii. 24–5 and XI. lii. 16 'plus ego polliceor: nil recitabo tibi'.

3. **soleas**. On taking one's place on the couch at table it was customary to remove one's sandals and hand them to a slave; cp. Hor. *Sat.* II. viii. 77 where the guest on leaving the table 'soleas poscit'.

4. The lettuce and dressing form the *gustatio* or *promulsis* (the *hors d'œuvres*) of the dinner; cp. XI. lii. 5 'prima tibi dabitur ventri lactuca movendo | utilis'. The other two parts of the meal were the *fercula* or *cena* proper, and the *mensae secundae*, or dessert.

5. **prima**, 'the first part of the *fercula*.'

8. One would become sick even of such a dainty as a boar if served up so often and set before one as many times as your writings are.

9. **scombris**. To serve as wrappings for fish was the proverbial fate of bad verses: cp. III. ii. 5 n.

lii. *You bought a house for 200,000 sesterces, Tongilianus. When it was burnt down your friends collected a million for you. It will be thought that you set fire to the house yourself.*

2. **nimium casus frequens**: i. e. fire which was very frequent in the wooden houses and narrow streets of Rome. The first

attempt to establish a fire brigade was made by Augustus, who instituted the *cohortes vigilum* for this purpose.

3. **deciens**, sc. *centena millia*.

3–4. A similar point is made in Juvenal, iii. 220, who says of a man whose house has been burnt down 'meliora ac plura reponit | Persicus orborum lautissimus et merito iam | suspectus tamquam ipse suas incenderit aedes'.

liv. *Don't be proud, Gellia, because you are a sort of walking scent-shop. By the same means my dog could smell as sweet.*

1. **Cosmum**, a noted perfume-seller.

lvi. *At Ravenna I would rather have a cistern than a cellar; water sells for much more than wine.*

This, like the next epigram, turns on the scarcity of water at Ravenna, where, from its lowness and proximity to the sea, as soon as you dug a well it was filled with brackish water. Hence Sidonius Apollinaris, *Epist.* I. v. 8, says that at Ravenna 'sitiunt vivi, natant sepulti'.

lvii. *A wine-seller at Ravenna lately cheated me. I wanted water and wine, but he did me out of the water and gave me undiluted wine.*

See last epigram, note.

lviii. *Oh, Bassus, how different from your farm is the villa of my friend Faustinus at Baiae. His is a real farm and produces everything that a farm should. But yours gives you nothing; nay, you have to take country produce to it from Rome.*

In III. xlvii Martial had called Faustinus's attention to the poverty of Bassus's farm.

For Faustinus see biographical index.

2. **otiosis**, 'idle,' for they produce nothing useful.

Horace makes a similar reference to trees that are only useful for ornament in *Od.* II. xv. 4 'platanusque caelebs | evincet ulmos; tum violaria et | myrtus et omnis copia narium | spargent olivetis odorem | fertilibus domino priori'.

4. **ingrata**, since they gave no return for the labour expended on them; cp. Verg. *Georg.* I. 83 'nec nulla interea est inaratae gratia terrae'.

6. **farta**, packed in sacks.

7. **senibus autumnis**; cp. 'testa anus' I. cv. 4.

12. **chortis** = *cohortis*, 'the poultry-yard;' cp. VII. xxxi. 1 'raucae chortis aves'.

13. **argutus**, connected with *ἀργός* and *argilla*, means originally 'bright', and so can be applied to anything that gives a distinct, clear-cut impression, whether by sight or sound. Here 'cackling, screaming'. Contrast Verg. *Ecl.* IX. 36 'argutos olores', 'sweet-voiced.'

14. The flamingo, *φοινικόπτερος*: cp. XIII. lxxi. 1 (*Phoenicopteri*) 'dat mihi pinna rubens nomen'.

16. **impiorum**: since the murderess Medea was a Colchian.
20. **sinum**: the apron in which she carries food for them.
22. **lactei**, i. e. infant. **serenum focum**, a clear fire.
22–3. Cp. I. xlix. 27 'vicina in ipsum silva descendet focum | infante cinctum sordido'.
23. **festos ad lares**. The figures of the lares stood in their shrine close to the hearth, on which at festivals (*festos*) a plentiful supply of wood was burnt.
24–8. i. e. the servants are not engaged in the unhealthy or useless duties of town-life, but in the useful health-giving pursuits of the country.
24. **caupo**. A wine shop was frequently attached to a villa for selling wine made on the estate and was kept by a freedman on behalf of its owner. Such a wine-seller in the country would have a healthier occupation than one in Rome.
albo otio: sedentary occupation in town makes him pale.
25. **perdere oleum** was a proverbial expression for wasting one's labour. Here it has an additional reference to the oil with which wrestlers smeared themselves.
29. **urbanos**: the town-slaves.
30. **paedagogo**: here the superintendent of the slaves, not the children's tutor.
non iubente: i. e. without needing his orders the *capillati* hasten to offer the bailiff their services; like children they prefer to play on the farm, not work in the house.
31. **capillati**: the long-haired fashionable town-slaves as opposed to the close-cropped countrymen.
33. **inanis**, empty-handed.
35. **Sassinate**; cp. I. xliii. 7 'rustica lactantis nec misit Sassina metas'.
36. Dormice, which were eaten as a delicacy, were fatter while hibernating; cp. XIII. lix 'tota mihi dormitur hiems et pinguior illo | tempore sum quo me nil nisi somnus alit'.
42. **servat crastinas**, 'keep till the morrow.'
45. **famem mundam**, 'a famished tidiness;' the farm is well-kept but produces nothing.
47. **Priapus**, the garden-god, has nothing under his care that is worth stealing.
51. Cp. IV. lxiv. 25 'hoc rus, seu potius domus vocanda est'.
domus longe. For this use of the adverb qualifying a noun cp. X. lviii. 1 'Anxuris aequorei placidos, Frontine, recessus | et propius Baias litoreamque domum'. Verg. *Aen.* I. 13 'Tiberinaque longe | ostia'.

lix. *Bologna has been given a show by a cobbler, Mutina by a bleacher; we shall have a tavern-keeper giving one next.*

Cp. III. xvi. 1 'das gladiatores, sutorum regule, cerdo'; where see note.

lx. *Now that you ask your client to dinner instead of paying him in cash as formerly, you ought to give him the same dinner as you have yourself, not a much inferior one.*

For the abolition of the *sportula* and the substitution for it of the *cena recta* see III. vii. n.

1. **non iam venalis**, i. e. I am no longer paid the *centum quadrantes* or client's dole.
4. **inciso ore**: probably, as Paley takes it, 'through a hole cut in the shell.' But it may mean that the ragged edge of the mussel-shell cuts the lips of him who sucks it.
5. Juvenal, v. 146, speaks of the same difference, 'vilibus ancipites fungi ponentur amicis, | boletus domino.'
8. **in cavea**: closely with 'mortua', 'that has died in its cage.'
9. Why do you ask me to dinner and yet not dine at the same table?
10. **prosit**, 'let me get some good out of the abolition of the *sportula*.'

lxi. *You bother me for something, Cinna, and say that what you ask is a mere nothing; very well, then, in refusing it I shall be refusing you nothing.*

lxii. *You think, Quintus, that ostentatious extravagance is the mark of a great mind; rather is it the mark of a small one.*

A similar point is made in I. ix

Bellus homo et magnus vis idem, Cotta, videri:
sed qui bellus homo est, Cotta, pusillus homo est.

1. These were unusually high prices, but the exaggeration here is natural; cp. I. lviii. 1 'milia pro puero centum me mango poposcit: | risi ego, sed Phoebus protinus illa dedit'.
2. **sub rege Numa**: so old that it was before the days of consuls, after whom vintages were usually named; cp. XIII. cxi. 2 'condita quo quaeris consule? nullus erat'.
3. **supellex**, table-furniture, 'plate.'

lxiii. *You think yourself a fine fellow, Cotilus, because you are a fashionable fop. Let me tell you that a fop is a very trifling thing.* The point here is similar to that of lxii.

5. **Gaditana**: songs of doubtful character, for which the dancing-girls of Gades were notorious: cp. Juv. xi. 162 'ut Gaditana canoro | incipiant prurire choro'.
6. **volsa**, 'having the hair pulled out;' cp. II. xxix. 6 'et splendent volso bracchia trita pilo'.
9. **tabellas**, 'love-letters.'
10. i. e. he is afraid of spoiling the arrangement of his own cloak by contact with that of some one else.
12. **Hirpini**, a famous racehorse, Juv. viii. 62 'sed venale pecus Coryphaei posteritas et | Hirpini'.

lxiv. *Ulysses, they say, tore himself from the deadly blandishments of the Sirens. He could never have torn himself from the tales of Canius.*

6. **Canius**: see biographical index, s. v. Rufus.

lxvi. *Pothinus, the servant of Ptolemy, murdered Pompey, but it was at his master's orders; when Antony murdered Cicero, Rome's other glory, he only wreaked a private vengeance.*

The two deeds are compared also in V. lxix.

1. **Phariis armis**, 'the Egyptian deed of violence.' Pompey after Pharsalia fled to Egypt and was murdered there.

3–4. The one was Rome's chief figure in her triumphs, the other her chief orator.

6. **domino**, 'his master,' Ptolemy of Egypt, who wished to do a favour to Caesar.

lxvii. *You boatmen are so lazy that you ought to be called not rowers but slowers.*

2. **Vaterno Rasinaque**, two small tributaries of the Po.

4. **celeuma**, the boatswain's pipe.

5. **prono Phaethonte**, i. e. it is past noon, and the sun is on its downward course (*prono*).

Aethon, one of the Sun-god's horses.

6. **exarsit**, 'has reached its fiercest heat.'

7. **interiungit**: cp. II. vi. 16 n.

9. **luditis otium**, 'you spend an idle time in play.' *Otium* here is an extended use of the internal accusative, *luditis ludum*; the play of the slaves is idleness.

10. **Argonautas**, i. e. *ἀργοὺς ναύτας*, idle sailors.

lxxvii. *Baeticus does not care for the usual delicacies, but has a passion for things of specially strong flavour. There must be something very wrong with his taste.*

4. **Libye**: such birds as guinea-fowl, 'Numidicae guttatae' III. lviii. 15.

7. **melandrya**, the dark-coloured flesh of dried tunny.

8. **resinata**, 'loaded with resin.'

10. **ut quid**, *ἵνα τί*, 'wherefore.'

xciv. *You find a dish underdone, and prefer to cut up your cook rather than the meat.*

As in III. xiii, the stingy man is glad of an excuse to avoid helping his guests.

2. **scindere**, in the double sense of (i) to scourge, (ii) to carve. There is a similar point in III. xiii 'dum non vis carpere pullos | . . . accussas rumpisque cocum'.

xcix. *You grumble, cobbler, because I laugh at your gladiatorial exhibition. Surely if you may send gladiators to their death I may enjoy a little harmless merriment.*

No doubt the cobbler of Bologna who is satirized in III. xvi for giving a gladiatorial show had been angered by the poet's mockery.

4. **iugulare**, on the principle that 'qui facit per alium, facit per se'.

c. *When I sent you my book, Rufus, it got drenched in a shower of rain. Well, to be obliterated by the rain is all it deserved.*

For a similar point cp. IV. x. 5 'curre, sed instructus: comitetur Punica librum | spongea: muneribus convenit illa meis. | non possunt nostros multae, Faustine, liturae | emendare iocos: una litura potest'.

BOOK IV

i. *Hail, Caesar's birthday! A long and happy life to our Emperor!*

1. **dies**: October 24.

2. Jupiter was fabled to have been born in the Dictaean cave of Mount Ida in Crete; on his birth the Curetes, a species of demigods, clashed their spears and shields together in order to drown the infant's cries and protect him from his father, Cronos. *conscia* carries a reference to this story; Ida 'kept the secret' of Jupiter's birth; cp. IX. xx. 2 'infantis domini conscia terra fuit', where a comparison of the births of Jupiter and Domitian is again made.

3. **longa**. *longa dies* = 'length of days'; cp. Juv. x. 265 'longa dies igitur quid contulit?' hence in addressing *dies* Martial can say *longa veni*, 'come in full measure.'

Pylio . . . aevo: 'Nestor's long life;' cp. VIII. ii. 7 'Pyliam senectam'.

numerosior: see n. on II. xxix. 9.

5. **hic** = Domitian. **multus**, adverbial in sense, = 'many a time'. Domitian instituted at his Alban palace a festival of Minerva, which he celebrated on March 19 every year; at this festival a particular feature was a poetical contest, the prize being a wreath of olive; cp. IX. xxiii. 5 'Albanae livere potest pia quercus olivae'.

auro: 'in his gilded palace.' Others take *Albano* alone as 'on the Alban hill', and *in auro* (closely joined to *multus*) as an epithet of Domitian 'crowned with gold'.

6. A crown of oak leaves was the prize given in the poetical contest at the Agon Capitolinus instituted by Domitian and celebrated every four years.

7–8. The two lines amount to a wish that Domitian may live to celebrate the *ludi saeculares* more than once = 'May the king live for ever!' The famous *ludi saeculares* which were supposed to be celebrated every hundred, or every hundred and ten, years, had been celebrated by Augustus B.C. 17, and by Domitian A.D. 88,

although Claudius had held them also in A.D. 47 (the eight hundredth year of the city). *lustrum* is the period of five years intervening between the celebration of the propitiatory sacrifices (*lustrum*) at the taking of the census; *ingens lustrum* is the period of a hundred, or 110, years which was supposed to elapse between one celebration of the *ludi saeculares* and the next.

8. **Romuleus . . . Tarentos.** Tarentos, or Terentus, was a space at the extremity of the Campus Martius, where the *ludi saeculares* were held; cp. I. lxix. 2 n.

10. **inproba,** in its usual sense, 'exceeding the due limit, extravagant.'

deo. Domitian was the first Emperor to assume the title of *deus* during his lifetime.

ii. *The snow did Horatius a good turn at the show by concealing the fact that he was wearing black.*

Augustus ordered the spectators to wear the *toga*: 'negotium aedilibus dedit, ne quem posthac paterentur in foro circave nisi positis lacernis togatum consistere,' Suet. *Aug.* xl. Subsequently the use of cloaks (*lacernae*) was permitted in bad weather. These might be of the most various colours until Domitian ordered the spectators to wear white at the spectacles; cp. XIV. cxxxv 'Amphitheatrali nos commendamus ab usu, | cum teget algentes alba lacerna togas'. But it appears from V. viii. 5, XIV. cxxxi, cxxxiii, that purple and scarlet were still permitted.

3. **minor ordo maximusque**: the knights and the senators.

iii. *Observe the Emperor's indifference to the snow at the spectacle.*

3. **nec**: with *moto* only.

5. i.e. Domitian had shown the same indifference to the cold of the north on his expeditions to Gaul and to Germany to subdue the Chatti in A.D. 84. For *lassare* = 'wear out, successfully defy', cp. X. v. 17 'nunc inter undas garruli senis siccus | delasset omnis fabulas poetarum'.

6. **Helicen dissimulare.** Helice, the constellation of the Great Bear, here stands for 'northern cold'. In spite of the snow which drenched his hair Domitian could pretend (*dissimulare*) that it was not cold; such was his indifference to the weather.

8. **pueri Caesaris**: Domitian's son, who, born in 73 A.D., died in childhood. The meaning of ll. 7 and 8 is: 'Who can this be who thus sports with frozen (*siccis*) water and mocks the Emperor by letting it fall on him from the sky? Who would dare to do it save his son who is now a god among the gods?'

v. *How do you expect to make a livelihood at Rome, Fabianus? Your good qualities will not make you rich there, and you cannot condescend to base or mean methods of making a living.*

Cp. III. xxxviii. 1 'quae te causa trahit vel quae fiducia Romam, | Sexte? quid aut speras aut petis inde? refer', &c.

4. i.e. practise as a *delator*, or informer. For the wealth acquired by informers cp. Juv. i. 33 'magni delator amici | et cito rapturus de nobilitate comesa | quod superest'. For instance, an informer who laid a successful information under the *Lex Iulia de maiestate* was entitled to a fourth part of his victim's property.

5. **vendere . . . fumos**: 'fumum vendere dicuntur amici principum, qui eorum gratiam pretio vendunt, carituram tamen effectu' (Facciolati). *vendere fumos* is a phrase applied to the traffic in news, true or false, carried on by those who had entrance to the palace. Those who were around the person of the Emperor frequently abused their privileged position by using his reported words or acts as a means for extorting money from those to whom they retailed them, encouraging in their friends false hopes by giving an account of what they themselves had said to the Emperor or the Emperor had said to them. Cp. Lamprid. *in Heliogab.* c. 10 'familiaritatis nomine abutens omnia Heliogabali dicta et facta venderet fumis'.

6. **Cano**: a noted flute-player; cp. X. iii. 7 'voce ut loquatur psittacus coturnicis | et concupiscat esse Canus ascaules'.

Glaphyro: a musician mentioned in Juv. vi. 77.

8. **Philomelus**: a rich man of evil repute; cp. III. xxxi. 5 'fastidire tamen noli, Rufine, minores: | plus habuit Didymos, plus Philomelus habet'.

vi. *Malisianus, you want to be thought a model of virtue, when really you are worse than that poet who recites* risqué *elegiacs in Stella's house.*

4. Two of the Priapeia, a collection of obscene verses, were attributed to Tibullus, one of them being in elegiac metre. Hence, no doubt, *metro Tibulli* here means 'elegiacs'.

viii. *Every hour of the day at Rome has its occupation, but it is not till the tenth hour that I claim an audience for my verses.*

1–7. The Romans reckoned time by dividing the period between sunrise and sunset into twelve *horae*, the length of which accordingly varied, being longer in the summer than our hour and shorter in the winter. The interpretation of these lines is complicated by an ambiguity in the use of the word *hora*, which might be used to indicate either a point of time or a period of time. Thus *tertia, quarta, hora* generally meant the point of time which closed the third or fourth hour; the usage is parallel to the modern use of the terms '3, 4, o'clock', &c., which refer to the end of the hour named. On the other hand, *tertia hora* might refer to the whole duration of the third hour, from the end of the second to the beginning of the fourth hour. The double sense of the word is quite intelligible, but in this passage it is not always easy to see in which sense Martial is using the word. In l. 1 *prima* and *altera hora* refer to duration of time; the *salutatio* occupies the first and second hours of the day, i.e. from sunrise to 8 o'clock, if we convert

into English time, and for the moment understand the Roman day as beginning at 6 a.m. and ending at 6 p.m.; with the *v. l. continet* for *conterit*, it is possible, but less natural, to take *hora* to mean a point of time. The second line means either 'the end of the third hour (point of time, 9 o'clock) sets the lawyer to work', or more probably 'the third hour (8 o'clock to 9 o'clock) sets the lawyer to work'. In the latter case two hours are left for the law-courts to sit; for they rose at 10 o'clock; i. e. at the end of the fourth hour; cp. VIII. lxvii. 3 'cum modo distulerint raucae vadimonia quartae'. The period from 10 to 11 is occupied by the *varii labores* mentioned in l. 3; 11 to 12 is a period left unnoticed by Martial; in the course of it we may perhaps place the *prandium*. The end of the sixth hour, 12 o'clock (midday), is the time for the siesta, which lasted an hour, till 1 o'clock ('septima finis erit'). Work was over by midday; ἓξ ὧραι μόχθοις ἱκανώτατα· αἱ δὲ μετ' αὐτὰς | γράμμασι δεικνύμεναι ΖΗΘΙ λέγουσι βροτοῖς, *Anthol. Palat.* X. 43 Mackail, *Select Epigrams*, X. 11. The siesta (*meridiatio*) sometimes lasted longer than a single hour. The exercise ground and the bath occupied the time from 2 to 3 o'clock, if we take *nona*, *octava* as indicating points of time; more probably we should take the words of duration of time, leaving two whole hours for exercise and bath, 1 to 2 and 2 to 3 o'clock; for the usual hour for bathing was 2 o'clock, and exercise was taken immediately before bathing. The ninth hour, 3 o'clock, was the usual dinner-hour, and when the meal was over and the wine was passing round, Martial's verses had their opportunity at the tenth hour.

6. **extructos frangere ... toros**: cp. n. on II. lix. 3 'frange toros'.

7. **Eupheme.** Euphemus probably had charge of the arrangement of Domitian's table.

10. **ingenti ... manu**: i. e. Domitian's; cp. Stat. *Silv.* III. iv. 61 'ingentem totiens contingere dextram | electus quam nosse Getae, quam tangere Persae | Armeniique Indique petunt'.

11–12. Cp. X. xx. 18 'seras tutior ibis ad lucernas: | haec hora est tua, cum furit Lyaeus, | cum regnat rosa, cum madent capilli: | tunc me vel rigidi legant Catones'. For *matutinum* cp. XIII. ii. 10 'nec matutina si mihi fronte venis'.

Thalia: the Muse of epigram.

x. *Take my book to my friend before its pages are dry; and take a sponge with you; one sweep of the sponge will do more, if necessary, than any number of emendations.*

1. **nec adhuc rasa ... fronte**: cp. I. lxvi. 10 'sed pumicata fronte si quis est nondum'. The edges of the roll have not yet been trimmed and rubbed smooth with pumice-stone; see Introduction, p. xxi.

7–8. 'No amount of corrections will make bad jokes into good ones; so in that case they had better be corrected as only a sponge can correct them.' **liturae**: 'corrections,' especially used of the

emendations made necessary by the mistakes of the *scribae* who multiplied copies of the book; cp. VII. xvii. 6 'libellos | auctoris calamo sui notatos: | haec illis pretium facit litura'.

8. Friedländer quotes Suet. *Aug.* lxxv 'tragoediam magno impetu exorsus non succedente stilo abolevit, quaerentibusque amicis, quidnam Aiax ageret, respondit, Aiacem suum in spongiam incubuisse'.

xi. *Saturninus, you hoped to rival your namesake, Antonius. He too fell fighting against his country, but he was an emperor compared with you.*

In A.D. 88 L. Antonius Saturninus induced two legions on the Upper Rhine to proclaim him Emperor, and asked the Germans across the Rhine for help. But the revolt was suppressed by the speedy arrival of Norbanus with the eighth legion before the German reinforcements could cross the newly-thawed Rhine. Severe punishment was inflicted on the accomplices of Saturninus in the Senate; cp. IX. lxxxiv. 1 'cum tua sacrilegos contra, Norbane, furores | staret pro domino Caesare sancta fides'.

1. **nomine**: i. e. Antonius.

2. **Saturninum ... esse pudet.** The name Saturninus recalled the unsuccessful attempt at revolution made in 100 B.C. by Saturninus and Glaucia, who seized the Capitol but were blockaded and perished.

3. Cp. VI. lviii. 1 'cernere Parrhasios dum te iuvat, Aule, triones | comminus et Getici sidera pigra poli'. **Parrhasia ursa**: the Great Bear; Parrhasia was a town in Arcadia. Callisto, daughter of the Arcadian king Lycaon, being beloved by Jupiter, was changed by Juno into a she-bear and raised to the heavens by Jupiter as the constellation Ursa Major.

4. **Phariae coniugis**: Cleopatra.

5. **excideratne tibi,** sc. *animo*, 'had you forgotten?' as in Quint. XI. ii. 6 'non haec varietas mira est, excidere proxima, vetera inhaerere? hesternorum immemores acta pueritiae recordari?'

8. **licuisset**: = *debuit licere.*

10. 'It was possible to think of Antony as an emperor, but not of you, Saturninus.'

xiii. *Long life and happiness to the newly-wedded Pudens and Claudia! May age not weaken their love for each other!*

1. **Pudens**: see Index of Proper Names.

3. **cinnama nardo**: two sweet-smelling spices.

4. **Theseis ... favis**: i. e. honey of Hymettus in Attica. Wine and honey were mixed together to make mead (*mulsum*). Theseus was the legendary συνοικιστής of Athens, and Hymettus is near Athens. The aptness of the simile, the union of Massic wine and Attic honey, may consist in the union of home and foreign products (cp. *Peregrina*, l. 1).

8. **pari**: 'well-matched;' cp. Ovid, *Her.* ix. 32 'si qua voles apte nubere, nube pari'.

xiv. *Silius, give a favourable ear to my poems; you are a great poet, yet I send my poems to you, as Catullus might have sent his to Virgil.*

For Silius Italicus, author of an epic poem on the Punic wars, see Index of Proper Names, and cp. VII. lxiii 'perpetui numquam moritura volumina Sili | qui legis et Latia carmina digna toga', &c.

3. **premis**: 'subdue,' i. e. 'tell the story of their subjugation'.

perfidosque astus: with reference to the *Punica fides* to which Livy gives such prominence. Another reading for *astus* is *fastus*, 'pride.'

7. **alea.** Gambling was allowed at Rome during the Saturnalia in December, though it was at other times forbidden. Cp. V. lxxxiv. 3 and XI. vi. 1 'unctis falciferi senis (Saturn) diebus, | regnator quibus inperat fritillus'.

9. **tropa**: an adverb. The following description of this game is given in Pollux, *Onom.* ix. 193 ἡ δε τρόπα καλουμένη παιδιὰ γίνεται μὲν ὡς τὸ πολὺ δι' ἀστραγάλων (= *tali*) οὓς ἀφιέντες στοχάζονται βόθρου τινὸς εἰς ὑποδοχὴν τῆς τοιαύτης ῥίψεως ἐξεπίτηδες πεποιημένου· πολλάκις δὲ καὶ ἀκύλοις καὶ βαλάνοις ἀντὶ τῶν ἀστραγάλων οἱ ῥίπτοντες ἐχρῶντο.

nequiore, 'rather scandalous,' with no implication of cheating by means of loaded dice.

12. **madidos iocis libellos.** The original sense of the word *madere* was almost forgotten; so commonly was the word with its derivatives used in a metaphorical sense. Cp. VII. li. 5 'iure madens'.

13. Martial is guilty of poetical exaggeration; for Virgil was only sixteen years old when Catullus died.

Passerem: Catullus' famous poem on Lesbia's sparrow. Cp. I. vii. 3.

xv. *When I refused you the loan of a thousand sesterces, you asked me to lend you plate worth five times that amount. Are you the fool, or am I?*

xviii. *An icicle fell and killed a boy by piercing his throat. When can we feel safe from death, if even water is so murderous?*

1–2. The *porta pluens* is an arch of the Aqua Virgo, but we cannot decide whether the Vipsanae Columnae belong to the portico of Agrippa or to his *campus*. **pluit**; cp. 'madidam Capenam', Juv. iii. 11.

xix. *I send you a present of a thick and warm cloak. It may not be ornamental, but it will certainly be useful.*

1. **Sequanicae . . . textricis.** The country of the Sequani, in Gaul, was famous for its thick woollen fabrics.

2. **barbara**: 'though the name is Greek, the cloak comes from

Gaul.' **Lacedaemonium . . . nomen**: ἐνδρομίς, a thick woollen cloak, especially used by athletes for the purpose of keeping themselves warm in the intervals of taking exercise. Women sometimes wore purple cloaks of this sort, when they practised athletic exercises; cp. Juv. vi. 246 'endromidas Tyrias et femineum ceroma | quis nescit?'

5–7. Cp. VII. xxxii. 7 'non pila, non follis, non te paganica thermis | praeparat aut nudi stipitis ictus hebes, | vara nec in lento ceromate bracchia tendis, | non harpasta vagus pulverulenta rapis'.

The various games of ball were very popular with Romans of all ages and classes; the Emperor Augustus used frequently to take part in them, and Pliny's friend Spurinna continued to play at an advanced age; 'nam hoc quoque exercitationis genere pugnat cum senectute.' The hour before the bath was the usual hour for play. The generic name for the ball was *pila*; but there seem to have been four kinds of ball commonly used, *follis*, *paganica*, *trigon*, *harpastum*. In each case the name for the ball and for the game played with it is the same. The *follis* was the largest and softest kind of ball, a kind of bladder inflated with air or stuffed with feathers (*plumea* l. 7); it was particularly suited for children and old gentlemen; 'ite procul, iuvenes: mitis mihi convenit aetas; | folle decet pueros ludere, folle senes' (XIV. xlvii). Intermediate, both in size and hardness, between the *follis* and the *trigon* came the *paganica*, a ball stuffed with feathers; it is only mentioned twice in Martial, VII. xxxii. 7 and XIV. xlv. The *trigon*, or *pila trigonalis*, frequently also called *pila* simply, was a small ball stuffed tightly with hair. Lastly, the *harpastum* was the smallest and hardest ball of all.

The games which found greatest favour with the Roman youths were those played with the *trigon* and the *harpastum*. The *trigon* (as its name shows, τρίγωνος, triangular) was played by three players standing at the three corners of a triangular space. The ball was thrown from one to another, caught (*excipere*) and thrown or struck on with the hand to another player (*expulsare*, *repercutere*). It was a game which made the players warm, 'tepidum trigonem' (XII. lxxxii. 3). The distinguishing mark of a good player was the skilful use of the left hand; cp. XIV. xlvi 'si me mobilibus scis expulsare sinistris, | sum tua. Tu nescis? rustice, redde pilam', and VII. lxxii. 11 'nec laudet Polybi magis sinistras' (left-handers). Sometimes the game was, perhaps, played merely for exercise; sometimes the catches were counted, and the player who made the most catches was accounted the victor.

The game with the *harpastum* is perhaps the most interesting to a modern reader, because it appears to have most in common with the modern games of ball. It was a vigorous game, played apparently by two sides, who each had a base or goal to defend. Each player had his proper position in the field; and there were opportunities for combination, both in offence and defence.

A certain amount of charging and tackling seems to have been permitted; and strength was useful as well as agility; Martial describes the player of this game as 'grandia qui vano colla labore facit' (XIV. xlviii. 2). The notices of the game are too infrequent and obscure to enable us to reconstruct it satisfactorily.

An interesting account of the *harpastum* is given in an article by G. E. Marindin in the *Classical Review* of April, 1890.

5. **lentum ceroma teris** may be taken literally, 'you rub off the sticky ointment (in your exercises).' But *ceroma* may mean, not only the ointment with which athletes anointed their bodies, but also the place in which they exercised themselves, when so anointed; and this latter sense is more suitable here as in the passage quoted above, 'vara nec in lento ceromate bracchia tendis.' *lentum* is a standing epithet of *ceroma*, though applicable to the word only in its original sense. *trigona* may, like *ceroma*, be taken as the arena in which the game took place, not as the game itself. **tepidum**: active = 'warming'.

7. **lavi**: a misprint in the text for *laxi*.

partiris. Schrevel gives the following explanation of the meaning of this word: 'advertis et metiris motum et cursum follis plumei et levissimi, ita ut scias, quantum spatii missus follis decursurus sit' (Friedländer). Possibly it may mean 'thrust your hand into the loose ball so that it almost divides as you touch it'.

8. **Athan**: evidently a runner, but not otherwise known.

10. **Iris**. The rainbow was supposed to absorb water; here Iris is spoken of as about to disperse in a sudden shower the moisture which she has taken up. Cp. XII. xxviii. 6 'casuras alte sic rapit Iris aquas'.

xx. *Caerellia is a girl, but poses as a woman; Gellia is an old woman who poses as a girl. The one provokes laughter, the other disgust.*

xxi. *Segius denies the existence of gods; he proves it himself, for no sooner had he made the assertion than a stroke of good luck befell him, which could not have happened if there had been gods to overhear his words.*

xxiii. *Muse of epigrammatic poetry, while you were hesitating whether to award the palm to Callimachus or Brutianus, Callimachus himself yielded place to Brutianus; but if the latter turns his attention from Greek to Latin I shall be content to take second place to him.*

6. **Cecropio satur lepore**: cp. VII. lxix. 2 'cuius Cecropia pectora dote madent'.

xxiv. *Lycoris has buried all her friends; may she make friends with my wife!*

xxv. *If in my old age I am free to choose, I would like to spend my last years in the neighbourhood of Altinum or Aquileia.*

2. **Phaethontei . . . rogi**. Phaethon was said to have fallen into the Padus: cp. X. xii. 2 'Phaethontei . . . Padi'. Altinum at the top of the Adriatic is near enough to the Padus to satisfy the description.

conscia: as in IV. i. 2 'conscia Dictaeum qua tulit Ida Iovem'.

3. **Antenoreo**. Antenor was a Trojan who founded Patavium: cp. Verg. *Aen.* I. 242

> Antenor potuit mediis elapsus Achivis
> Illyricos penetrare sinus atque intima tutus
> regna Liburnorum et fontem superare Timavi,
> unde per ora novem vasto cum murmure montis
> it mare proruptum et pelago premit arva sonanti.
> hic tamen ille urbem Patavi sedesque locavit
> Teucrorum et genti nomen dedit armaque fixit
> Troia.

Fauno: 'woodland deity.'

4. **Sola**: perhaps a forest near Altinum.

Euganeos. The Euganei were a people living north-west of Altinum.

5. **Ledaeo . . . Timavo**: cp. VIII. xxviii. 7 'an tua multifidum numeravit lana Timavum, | quem pius astrifero Cyllarus ore bibit?' Probably some story existed that Castor and Pollux, sons of Leda and owners of the horse Cyllarus (l. 6), led the Argonauts down the Timavus to the Adriatic; cp. Pliny, *N. H.* iii. 128 'Argo navis flumine in mare Hadriaticum descendit, non procul Tergeste, nec iam constat quo flumine'.

8. **iuris . . . sui**: 'independent,' and so 'free to choose'. Elsewhere the phrase is technically applied to one who is not under the *patria potestas*.

xxvi. *During the year in which I did not earn the usual* sportula *from you, Postumus, I lost only* 60 *sesterces. Excuse me; I will no longer be your client; I can't afford it.*

The usual dole was 100 *quadrantes* and during a year this would have amounted to far more than 60 sesterces, one sesterce containing 16 *quadrantes*. So Postumus must have been particularly stingy as a patron, and it cannot have been profitable to be his client.

4. **togulam . . . pluris emo**. The money-dole provided him with the means of subsistence; cp. Juv. i. 119 'quid facient comites quibus hinc toga, calceus hinc est | et panis fumusque domi?' The money which he received from Postumus was insufficient to pay for his *toga*, and therefore he must find a more liberal patron.

xxvii. *An envious fellow will not believe that you like my verses, Domitian. Yet you have rewarded me more than once. Reward me again, then, and make him the more envious.*

1. **Auguste**: Augustus as a title of the Emperor fell into disuse at the end of the first century.

3. **honorato**: dative, 'to me honoured not only by your praise but by your gifts.'

4. **non alius poterat quae dare dona mihi**: cp. II. xcii. 1 'natorum mihi ius trium roganti | Musarum pretium dedit mearum | solus qui poterat'. The reference here is, not only to the gift of the *ius trium liberorum*, but also to that of the military tribunate which conferred equestrian rank, and to the Emperor's readiness to make grants of citizenship at the poet's request. In III. xcv. 11 'quot mihi Caesareo facti sunt munere cives', Prof. Housman maintains that the reference is not to such grants of the franchise, but to the bestowal on Martial of the *ius trium liberorum*; since Martial is a Roman citizen, it follows that his three imaginary children are Roman citizens as well.

xxix. *The objection to my poems, Pudens, is that there are too many of them. To remedy this defect, imagine that the book which you happen to be reading is the only one, and you will rate it at a higher value.*

4. **hibernae . . . rosae.** Roses were grown even in the winter in Italy, and especially at Paestum; they were also imported from abroad. Cp. VI. lxxx passim.

7. **in libro numeratur . . . uno**, 'is mentioned with esteem more often for his one book;' cp. Tac. *Hist.* II. 77 'nobis nihil ultra adrogabo, quam ne post Valentem et Caecinam numeremur'.

8. **Amazonide**: presumably a lengthy epic on the Amazons.

xxx. *Avoid the lake at Baiae, fisherman; for a terrible calamity befell the man who caught one of the Emperor's pet fish there; he went blind at once.*

3. **sacris**: because they belonged to the *deus dominusque*, Domitian.

4–7. For tame fish cp. X. xxx. 21 'piscina rhombum pascit et lupos vernas, | natat ad magistrum delicata murena, | nomenculator mugilem citat notum | et adesse iussi prodeunt senes mulli'.

15. **simplicibus**: 'guileless,' i. e. without a concealed hook.

xxxi. *You wish to be mentioned in my poems, my lady; but your name won't scan in any verse; and it is tiresome always to conceal your identity under a Greek name.*

Friedländer remarks that the desire to be mentioned by a fashionable poet like Martial was natural enough, as his poems to a certain extent filled the place of the modern society journal.

5. **averso fonte sororum**: cp. VIII. lxii 'scribit in aversa Picens epigrammata charta, | et dolet averso quod facit illa deo'.

xxxii. *On a bee enclosed in amber.*

On a similar subject cp. IV. lix, VI. xv.

1. **Phaethontide . . . gutta**: 'amber;' see Classical Dictionary s. v. *Phaethon.*

xxxiii. *Your shelves are full of books waiting to be published, but you refuse to allow them to appear before your death. It is time to satisfy our expectations, Sosibianus.*

1. **scrinia**: receptacles made to hold the papyrus rolls; cp. I. ii. 4 'scrinia da magnis (i. e. papyrus rolls), me (i. e. the parchment book) manus una capit'.

4. **tempus erat**: 'it is time (and has long been time);' cp. Hor. *Od.* I. xxxvii. 3 'ornare pulvinar deorum | tempus erat dapibus, sodales'.

xxxiv. *Your toga, Attalus, though dirty, is indeed like snow — in its chilliness.*

2. **niveam**: (i) 'snow-white'; (ii) 'snow-cold'; cp. IX. xlix. 7 '(toga) nunc anus et tremulo vix accipienda tribuli, | quam possis niveam dicere iure tuo'.

xxxv. *On two deer that fought in the arena until both perished.*

On a similar subject cp. IV. lxxiv.

xxxvi. *Your beard is white, your hair black. Why is that? You can dye your hair, but not your beard.*

xxxvii. *You are always talking of your income, Afer. It makes me ill to hear you. If you must do so, you must pay for the privilege, and then I will listen as often as you like.*

4. **insulis.** An *insula* was a large block of buildings let as lodgings to various tenants.

tricies soldum. The numeral adverbs were so frequently used absolutely to denote sums of money that they came to be treated as nouns, and neuter adjectives were attached to them in agreement; cp. I. xcix. 1 'plenum vicies'.

5. **pecore . . . Parmensi**: cp. II. xliii. 4 n.

8. **numeres**: 'pay.'

9. 'Cure by a gift of money the feeling of nausea which your daily boasts produce in me.'

xxxix. *You have all kinds of silver, Charinus, richly worked by the hands of the most famous artists; but I should like to see something simple among all your luxury.*

2. **Myronos**: an older contemporary of Phidias and Polyclitus. His best known work of which copies survive is the Discobolus or Quoit-thrower. His statue of a cow was regarded in antiquity as a master-piece, and its praises were sung in numerous epigrams; 'Myronem . . . bucula maxime nobilitavit celebratis versibus laudata,' Pliny, *N. H.* xxxiv. 57. One epigram describes Myron as having driven the cow out of the herd and fixed her for ever on a marble base:

οὐκ ἔπλασέν με Μύρων, ἐψεύσατο· βοσκομέναν δὲ
ἐξ ἀγέλας ἐλάσας δῆσε βάσει λιθίνῃ.

For the toreutic (embossed metal) work of Myron cp. VI. xcii 'caelatus tibi cum sit, Anniane, | serpens in patera Myronos arte, | Vaticana bibis: bibis venenum'.

3. **Praxitelus**: Greek form of the genitive case.

Praxiteles, one of the great fourth-century sculptors, distinguished by his supreme technical skill, and by the more individual character that he gave to his creations as compared with Phidias. We possess one actual work of Praxiteles, the Hermes and infant Dionysus from Olympia. He gives his subjects none of the strong emotion depicted by his contemporary Scopas, but in its place is an expression of restfulness and an ideal human beauty. On his statue of Aphrodite at Cnidos an epigram says that when Pallas and Hera saw it, they ceased to blame Paris for deciding against them.

Παλλὰς καὶ Κρονίδαο συνευνέτις εἶπον ἰδοῦσαι
τὴν Κνιδίην· ἀδίκως τὸν Φρύγα μεμφόμεθα.

Scopas: the other great sculptor of the fourth century. Few remains of his work have come down to us, but what we have are remarkable for 'an intensity of passion and expression far beyond what had hitherto seemed possible' (Gardner). This power of infusing expression into his works is touched on in the epigram on his Maenad.

τίς ἅδε; Βάκχα· τίς δέ μιν ξέσε; Σκόπας.
τίς δ' ἐξέμηνε, Βάκχος ἢ Σκόπας; Σκόπας.

('Twas Scopas, not Bacchus, that put madness in her.)

Scopus also collaborated in the sculptures for the Mausoleum at Halicarnassus, one of the wonders of the world, and the figure of a charioteer from one of its friezes may well be a remnant of the actual work of Scopas (Gardner, *Greek Sculpture*, p. 391).

4. **Phidiaci toreuma caeli**: cp. Pliny, *N. H.* xxxv. 8 'primus artem toreuticam aperuisse atque demonstrasse merito iudicatur'.

5. **Mentoreos**: Mentor was the most famous artist in embossed metal (τορευτική). Probably he lived at the end of the fifth century. Martial mentions a cup of his with a lizard represented upon it (III. xl), and Propertius compares him with Mys, praising the latter for his delicate execution, the former for his design:

'argumenta magis sunt Mentoris addita formae:
at Myos exiguum flectit acanthus iter.' (III. ix. 13.)

6. **Gratiana**: silver work called after the silversmith; cp. *argenti Septiciani*, IV. lxxxviii. 3.

7. **quae Callaico linuntur auro**: = *chrysendeta*, silver plate overlaid with gold. For *linit* cp. IX. lxi. 4 'et linit Hesperium brattea viva pecus'.

The Callaici were the inhabitants of the modern Galicia in Hispania Tarraconensis; cp. XIV. xcv. 1 'Callaico metallo'.

8. **anaglypta**: 'bas-reliefs.'

10. **purum**. The name Charinus is used elsewhere for a person of bad character; so *purum* here has the double sense of (1) 'unembossed, plain', (2) 'unspoiled by contact with a monster like you'.

xl. *Even the houses of Piso and Seneca were eclipsed by you in my esteem, Postumus, when you were but a poor man; then we shared and shared alike. But now Fortune has made you rich; and I wait and wait in vain. Oh, what a mistake Fortune has made!*

For a similar change of attitude in a friend who had become unexpectedly rich cp. II. xxiv.

1. When Martial came to Rome he attached himself to the houses of C. Calpurnius Piso, the leader of the famous conspiracy against Nero in A.D. 65, and of the three leaders of the house of Seneca, Seneca the philosopher, Junius Gallio, and Annaeus Mela. See Introduction, p. vii.

stemmate: the genealogical tree exhibited in the *atrium* of a Roman noble's house.

2. **ter numeranda domus**: for the triple house of Seneca see note on l. 1.

3. **regnis**. As the patron was often called *rex*, so his position could be called *regnum*. But perhaps *regnum* simply means 'palace', as in XII. lvii. 19 'Petilianis in regnis'.

5. **ter denas brumas**: a loose expression, for Martial had not at this date been more than twenty-four years in Rome.

10. '**Postumus inposuit**': these words are put into the mouth of Fortune. Fortune had been deceived by Postumus, when she regarded him as a fit object for her liberality, just as Martial had been deceived in expecting the same comradeship from him in wealth as in his former poverty.

xli. *Why put a muffler round your throat when you are going to recite? Lend it to your audience that they may stop their ears.*

xliv. *Look at the destruction wrought by the eruption of Vesuvius. The gods should have been unwilling to show their power so cruelly.*

The reference is to the famous eruption of A.D. 79, when Pompeii and Herculaneum were destroyed.

2. **presserat**: 'had filled to bursting.'

3. Bacchus, as the god of wine, was naturally the lover of the vineyard-clad Vesuvius, as it was before the eruption.

5. **haec Veneris sedes**. Venus was the patron deity of Pompeii.

6. **Herculeo nomine clarus**: i. e. Herculaneum.

8. **nec**: = 'not even', a Silver Age usage.

hoc licuisse: cp. VII. xxi. 4 'debuit hoc saltem non licuisse tibi'.

xlv. *Parthenius makes offering to you, Phoebus, for his young son, Burrus, on his fifth birthday. Grant his prayers; so may your glory be eternal!*

For Parthenius see Index of Proper Names.

2. **Palatinus**: Parthenius was Domitian's chamberlain.

3–4. **lustro . . . Olympiadas.** Both these words here mean a period of five years, *Olympias* being frequently used in this sense in poetry. The sense of the passage is 'that Burrus who marks his fifth birthday by the beginning of a new period of five years (i.e. is beginning his second period of five years) may live ever so long'.

5. **arbor**: the laurel ('Phoebea laurus', Ovid, *Tr.* IV. ii. 51) was sacred to Apollo.

6. **certa virginitate soror**: the virgin-goddess Artemis.

8. **Bromio**: Bacchus, often represented in art with long hair; cp. Tibull. I. iv. 37 'solis aeterna est Phoebo Bacchoque iuventas: | nam decet intonsus crinis utrumque deum'.

xlvi. *Sabellus the advocate has had a most productive year; he has earned in presents an enormous harvest of—rubbish.*

At the Saturnalia lawyers received a number of presents, chiefly in kind, from their professional clients; cp. XII. lxxii:

> iugera mercatus prope busta latentis agelli
> et male compactae culmina fulta casae,
> deseris urbanas, tua praedia, Pannyche, lites
> parvaque sed tritae praemia certa togae.
> frumentum, milium tisanamque fabamque solebas
> vendere pragmaticus, nunc emis agricola.

Cp. also Juv. vii. 119:

> Quod vocis pretium? siccus petasunculus et vas
> pelamydum aut veteres, Maurorum epimenia, bulbi
> aut vinum Tiberi devectum, quinque lagonae.

8. **ventre . . . Falisco**: 'a swine's paunch from Falerii.'

10. **gelata testa.** Friedländer supposes *gelata* to be a technical term for a jelly; *gelata* will then simply mean 'congealed, hardened', the idea of cold being lost as in *gelu*, IV. lix. 4 'concreto riguit vincta repente gelu', of a viper incased in amber.

14–15. 'A set of seven vases smoothed at Saguntum by the clumsy tool of a potter'. Cheap earthenware was produced at Saguntum; cp. XIV. cviii 'quae non sollicitus teneat servetque minister | sume Saguntino pocula facta luto'.

16. **luteum . . . toreuma**: cheap pottery with figures embossed on it. *toreuma* is generally applied to embossed work in silver.

17. **lato . . . clavo**: cp. Petronius xxxii 'laticlaviam immiserat mappam fimbris ('fringe') hinc atque illinc pendentibus'.

xlvii. *Why do you make Phaethon twice pass through the fire by your encaustic painting of him?*

1. **encaustus Phaethon.** 'The main principle of encaustic painting was the laying on of colour by means of a brush or bronze pencil, with a medium of heated liquid wax, with which the colours

were ground in. It was used only for small pictures. Almost the only examples now existing are the mummy portraits of later Imperial times from the Fayûm; a fine series of these is in our National Gallery.' (Walters, '*The Art of the Greeks.*')

xlix. *Epigrammatic poetry is not merely amusing nonsense, Flaccus. It is epic poetry that is full of nonsense. 'Yet', you say, 'every one praises epic poetry.' Yes, but they read epigrams.*

In X. iv Martial complains of the fabulous and nonsensical myths which formed the subject-matter of the epics of his day, and Juvenal, in explaining his reasons for writing satire, asks sarcastically whether it is not better to write satire than epics, 'Heracleas | aut Diomedeas aut mugitum labyrinthi | et mare percussum puero fabrumque volantem,' i. 52. It is supposed that in this epigram and in others similar to it there is reflected Martial's alleged hostility towards the epic poet Statius, who was producing his Thebaid between A.D. 80 and 92.

li. *When your fortune came to you, Caecilianus, you gave up your magnificent litter, which even as a poor man you had used, and took to walking instead. What prayer shall we offer up for you that heaven may restore you your litter by taking away your riches?*

For another instance of the sudden acquisition of riches making a man stingy see I. xcix.

2. **hexaphoro**: cp. II. lxxxi. n.

3. **sinum**: 'purse,' lit. 'fold of the *toga*'.

liii. *That dirty old man with his long beard and threadbare cloak who even welcomes the scraps that the dogs eat is not a Cynic. He is himself a 'Dog'.*

Cp. Lucill. *Ep.* 30, *Anthol. Gr.* ed. Jacobs III. p. 35.

> Εἶναι μὲν Κυνικόν σε, Μενέστρατε, κἀννιπόδητον
> καὶ ῥιγοῦν, οὐδεὶς ἀντιλέγει καθόλου.
> ἂν δὲ παραρπάξῃς ἄρτους καὶ κλάσματ' ἀναιδῶς,
> κἀγὼ ῥάβδον ἔχω καὶ σὲ λέγουσι κύνα.

The Cynics were supposed to have received their name from their manner of life, which resembled a dog's; more probably it was because they taught in the Cynosarges at Athens.

1. **nostrae**: 'of our patron goddess Pallas.' Pallas was specially honoured by Domitian (cp. VIII. i. 4 'tu mihi, tu Pallas Caesariana, veni'), and so by the rest of Rome too, Martial included.

2. **templi . . . novi**: cp. XII. ii. 7 'iure tuo veneranda novi pete limina templi'. The *templum divi Augusti* on the slope of the Palatine facing the Capitol was often known as the *templum novum*.

5. **cerea**: 'shiny with usage.' **abolla**, a thick cloak which Martial says 'is inseparable from the poor man's bed', *uxor nudi grabati*.

6. **latratos**: 'which the dogs bark for.' So Lucretius (II. 17.) uses *latrare* metaphorically, = 'to desire eagerly', 'nil aliud naturam latrare, nisi ut . . .' Cp. X. v. 4 'interque raucos ultimus rogatores | oret caninas panis inprobi buccas'.

liv. *Live while you may, Collinus; whatever your virtues may be, the Fates are inexorable.*

1. **Tarpeias . . . quercus.** The wreath of oak leaves, which was the prize at the Capitoline contest founded by Domitian. Cp. IV. i. 6 n. and IX. iii. 8 'Tarpeiae frondis honore'.

2. **prima fronde** means either that Collinus had been victor at the first Capitoline contest or simply that he had won a first prize at it.

3. **totis . . . diebus**: 'every day and all day.'

7. **Crispus**: C. Passienus Crispus (X. ii. 10 'dimidios Crispi mulio ridet equos') or Vibius Crispus (XII. xxxvi. 8 'Pisones Senecasque Memmiosque | et Crispos mihi redde, sed priores').

Thrasea: Thrasea Paetus, the Republican put to death by Nero; Tac. *Ann.* XVI. 21 'trucidatis tot insignibus viris ad postremum Nero virtutem ipsam excindere concupivit interfecto Thrasea Paeto et Barea Sorano'.

8. **Meliore**: Atedius Melior; see Index of Proper Names.

10. 'One of the Fates will always refuse to prolong your life.'

lv. *Lucius, our song shall be of our country in spite of its harsh-sounding names; after all a name like Butunti is worse than any of ours in Spain.*

1. **Luci.** Lucius may perhaps be identified with the Licinianus mentioned in I. xlix. 1 'vir Celtiberis non tacende gentibus | nostraeque laus Hispaniae, | videbis altam, Liciniane, Bilbilin'. He was born at Bilbilis like Martial; 'te, Liciniane, gloriabitur nostra | nec me tacebit Bilbilis'; I. lxi. 11.

3. **Arpis.** Martial here uses *Arpi* instead of the usual *Arpinum*, the birthplace of Cicero; cp. X. xx. 17 'Arpinis . . . chartis'. Licinianus was a lawyer as well as a poet; cp. I. xlix. 35–36. Some, however, make Arpi refer to the Arpi in Apulia, the country of Horace; in this case the reference will be to Lucius' poetical powers.

6. **claram Rhodon**: cp. Hor. *Od.* I. vii. 1 'laudabunt alii claram Rhodon aut Mitylenen'.

libidinosae: because of the notorious freedom of Spartan women.

7. **Ledaeas**: cp. 'Ledaei Lacones', I. xxxvi. 2 n.

9. **nomina duriora**: cp. XII. xviii. 11 'Boterdum Plateamque—Celtiberis | haec sunt nomina crassiora terris'.

11. For the mines of Bilbilis cp. XII. xviii. 9 'auro Bilbilis et superba ferro'.

12. **Noricosque.** Noricum was famous for swords; cp. Hor. *Od.* I. xvi. 9 'quas neque Noricus | deterret ensis'.

16. **tutelamque chorosque**, 'the patron-deity worshipped with choruses.'

19. i. e. where shows were at one time held.

24. 'Even a lazy traveller walks because of its beauty.'

29. **Butuntos**: cp. II. xlviii. 5 n.

lvi. *The gifts which you send to childless and rich old men and women are not a sign of generosity, Gargilianus; they are a bait for a legacy. If you wish to be generous give presents to me, from whom you have nothing to gain.*

5. Cp. VI. lxiii. 5 '"Munera magna tamen misit". sed misit in hamo; | et piscatorem piscis amare potest?'

lvii. *While I am at Baiae, you are at Tibur; but the season is over at Baiae and it is much too hot; Tibur is cooler, and I must be off thither.*

1. **lascivi**: in allusion to the free and merry life at Baiae.

2. **antra calent.** There were hot springs in the volcanic (*pumiceis*) grottoes.

3. **Argei regnum . . . coloni**: cp. Hor. *Od.* II. vi. 5 'Tibur Argeo positum colono'. Tiburtus, founder of Tibur, was said to have come with Evander from Greece; cp. Verg. *Aen.* VII. 670 'tum gemini fratres Tiburtia moenia linquunt, | fratris Tiburti dictam cognomine gentem'.

5. **Nemeaei pectora monstri**: cp. X. lxii. 6 'albae leone flammeo calent luces | tostamque fervens Iulius coquit messem'. The sun entered the constellation Leo in July; March and April were the seasonable months at Baiae.

9. **Herculeos colles**: i. e. Tibur; cp. I. xii. 1 'itur ad Herculei gelidas qua Tiburis arces'.

lix. *On a viper embedded in amber. Cp. IV. xxxii and VI. xv. Don't boast of your splendid tomb, Cleopatra, while the asp that slew you sleeps in one more splendid still.*

1. **Heliadum.** The daughters of the Sun bewailing their brother Phaethon were changed into poplars and their tears into amber.

4. **gelu**: used simply of congealing without any idea of cold, as in *gelata* IV. xlvi. 10 n.

5. **tibi . . . placeas**: 'be too proud;' cp. Juv. x. 41 'sibi consul | ne placeat, curru servus portatur eodem'.

lx. *Curiatius died even at the healthy town of Tibur. If death is due, one place is the same as another.*

2. **Cleonaeo sidere**: i. e. the constellation Leo; see IV. lvii. 5 n. Cleonae was a town near Nemea, where Hercules killed the lion. The sense is, 'Curiatius's death at Tibur suggests that it is useless to try and avoid our appointed day of death; we may as well flee to hot places in the heat as to cool.' In the words of the Greek epigram, Mackail, *Select Epigrams*, III. xiv. 4 *πάντοθεν εἰς ὁ φέρων εἰς Ἀΐδην ἄνεμος.*

6. **Sardinia**: cp. Tac. *Ann.* II. 85. Four thousand Jews were sent to Sardinia, as Tacitus says, 'coercendis illic latrociniis et, si ob gravitatem caeli interissent, vile damnum.'

lxi. *You are never tired of enumerating the gifts of your friends, Mancinus. Do be silent, or at last tell us something we should like to hear.*

3. **schola poetarum**: cp. III. xx. 8 n.

6. **lineisque ter cinctum.** A cameo cut out of sardonyx might have a border of three layers of stone giving the impression of a triple line.

9. **Pollione cantante**: cp. III. xx. 18 n.

16. **quod velimus audire**: possibly what they would like to hear would be that Mancinus proposed to distribute, not to accept for himself, some of this wealth.

lxii. *Lycoris went to Tibur to improve her complexion, but the result did not come up to her expectation.*

Cp. VII. xiii

dum Tiburtinis albescere solibus audit
antiqui dentis fusca Lycoris ebur,
venit in Herculeos colles. quid Tiburis alti
aura valet! parvo tempore nigra redit.

1. **nigra Lycoris**: cp. I. lxxii. 5 '(Lycoris) nigrior . . . cadente moro'.

lxiii. *Caerellia was drowned on the way from Bauli to Baiae. O sea, your glory is departed, for you once refused to drown Agrippina, though Nero bade you.*

In A.D. 59 Nero tried to compass the death of his mother Agrippina, by inviting her to journey from Baiae to Bauli in a vessel which had been specially constructed for sinking. Agrippina escaped by swimming ashore, but was quickly murdered by Nero's emissaries.

3. **haec monstra**: 'such monstrous cruelty.'

4. **nec**: 'not even.'

lxiv. *The house of my friend, Julius Martialis, may be small and near the city, but for me it has unrivalled charms, whether you call it country-seat or town-house.*

In VII. xvii 'ruris bibliotheca delicati, | vicinam videt unde lector urbem', Martial addresses the library of his friend's house.

4. The difficulty of this passage is to see how *eminent*, 'stand out,' can be said of *recessus*. Probably *eminent* has the meaning 'stand out to the eye, are conspicuous', and *recessus* will mean either 'terraces' or 'pleasaunces, places in which to walk'. The difficulty of *eminent* has no doubt led to the variant '*imminent*', but it is impossible to describe these gardens as 'overhanging'.

5. **planus . . . vertex**: 'the flat top of the hill.'

14. **quodcumque . . . frigus**: 'all the cool haunts which . . .'

17. **Annae . . . Perennae.** Anna Perenna, whose grove, lying between the *Via Flaminia* and the *Via Salaria* is here referred to, was worshipped in an old popular festival on March 15. Probably from her name she represented the circle or ring of the year, and as such was honoured at the first full moon of the new year. There is nothing in the legend which will explain *virgineo cruore* (l. 16), and Munro therefore conjectured *virgine nequiore* from the licence of the songs sung by girls at the festival; cp. Ovid, *Fast.* iii. 675 'nunc mihi, cur cantent, superest, obscena puellae, | dicere: nam coeunt certaque probra canunt'. The use of the singular *virgine nequiore* for the plural is quite in Martial's style; cp. I. xlix. 27 'focum | infante cinctum sordido'.

18. **Flaminiae**: the road to the north built in 220 B.C.

Salariaeque: the road from the Colline gate.

19. **essedo tacente**: 'the road is near enough for one to see (*patet*), but not to hear the traffic.'

22. **helciariorum**: i.e. the bargees towing small vessels up the Tiber.

23. **Mulvius**: the bridge over the Tiber carrying the Via Flaminia.

25. **rus . . . domus**: cp. III. lviii. 51 'rus hoc vocari debet, an domus longe?'

26. 'The hospitality of its owner makes the house agreeable; you are at home in it.'

30. **facti modo divitis Molorchi.** Molorchus was the poor man who entertained Hercules near Nemea, when the latter was on his way to slay the Nemean lion. Cp. IX. xliii. 13 'utque fuit (Hercules) quondam placidi conviva Molorchi'. **facti . . . divitis**: 'if he were suddenly made rich.'

31–4. 'You who think his estate small may have Tibur, &c., all to yourselves, if only you will leave me to prefer my friend's home to them all.' The sentiment is the same as in II. xlviii. 5 'haec praesta mihi, Rufe, vel Butuntis, | et thermas tibi habe Neronianas'.

34. **uni . . . colono**: implying that they regarded the whole of Setia as too small to assign to more than one tenant.

lxv. *Philaenis weeps with one eye at a time, for she has only one.*

lxvi. *You have performed a great achievement, Linus, in spending the million which your mother left you; for you have always lived a country life without any expenses.*

2. For the cheapness and simplicity of life in the country as compared with life at Rome cp. X. xcvi and Juv. iii. 165–184.

3. **Idibus . . . Kalendis.** On the Kalends, Nones and Ides family festivals were celebrated.

excussa: i.e. taken out and shaken to free it from dust.

4. **duxit**: 'lasted over,' literally 'spent', the garment being

personified; cp. XII. xxxvi. 3 'aureolos . . . ! possint ducere qui duas Kalendas'.

synthesis; see II. xlvi. 4 n. Cp. also X. xcvi. 11 'quattuor hic aestate togae pluresve teruntur, | autumnis ibi me quattuor una tegit'. One of the charms of the country which Martial commends is 'tunicata quies' (X. li. 6); the conventional and uncomfortable *toga* made way for an easier attire.

14. **nec fuit ulla ratis**: 'you never had a boat at all to sink.'

15. **tessera talo**: 'you have never substituted *tessera* for *talus*.' There were two games of dice fashionable at Rome: in one four *tali* were used, marked only on four sides with two pointed ends; in the other three *tesserae* were used, marked on all six sides. The game with the *tesserae* offered more chances of gambling for high stakes; cp. XIV. xv 'non sim talorum numero par tessera, dum sit | maior quam talis alea saepe mihi'. The sense therefore is, 'You have not taken to playing for high stakes; when you gamble it is only for nuts.'

lxvii. *Gaurus asked his friend the praetor for a loan to make up his money-qualification for knighthood, but he refused, pleading the expenses of the games. Ah! he can spend his money on a horse, but not on a knight.*

1. **praetorem.** Under the Empire the duty of exhibiting games, &c., at the great festivals of the State was transferred from the aedile to the praetor. Although the State contributed largely to the cost of the main festivals, sometimes as much as 300,000, or even 700,000, sesterces being paid out of the treasury, the praetor was bound to expend large sums out of his own pocket, in order to avoid the appearance of meanness, So Juvenal speaks of the praetor as 'praeda caballorum' (xi. 195), the prey of the horses, which cost him so much at the games in the circus. In X. xli Martial congratulates a praetor's wife on securing a divorce from her husband; it was a good stroke of business and saved her much money.

3. Gaurus had 300,000 sesterces (*suis trecentis*) and needed another 100,000 sesterces to make up the sum which formed the qualification needed for equestrian rank.

4. i. e. that he might be qualified to applaud the Emperor from a seat in the front rows reserved for the *equites*.

5. **Scorpo**: a famous charioteer who is said to have won 2,048 victories; cp. X. l, liii. His winnings were enormous; cp. X. lxxiv. 5 'cum Scorpus una quindecim graves hora | ferventis auri victor auferat saccos'.

Thallo: not otherwise mentioned by Martial.

lxviii. *You ask me to dine, and you do yourself well. But am I to dine, or to look on and envy?*

1. **invitas centum quadrantibus**: 'you pay me a hundred *quadrantes* to come to dinner.' It is a patron here who asks a client to dinner; and the client affects to regard the acceptance

of the invitation to dinner as one of the services for which he is paid as a client. For the custom of serving inferior guests with inferior fare see notes to VI. xi.

lxix. *Your wines are excellent, Papylus, but the story goes that they proved fatal to four wives of yours. Of course I don't believe it, but I am not thirsty, thank you.*

2. **negat**: 'prevents us from drinking.' *negat* as in I. xlii. 6 'ferrum nega'. XII. lvii. 4 'negant vitam | ludi magistri mane, nocte pistores'.

lxx. *His father left Ammianus nothing but a rope. Who could have believed it? Ammianus regrets his father's death, but his grief is only that he left him nothing.*

Cp. Juvenal's famous remark, 'ploratur lacrimis amissa pecunia veris.'

2. **ultimis ceris**: 'in his last will and testament.' A will would be written on several tablets (*cerae*) fastened together.

lxxii. *You ask me for a copy of my works, Quintus. You can buy one at my bookseller's. 'I am not fool enough to spend money on a copy,' you say. Nor am I fool enough to give you one.*

2. **Tryphon**: publisher to Martial and Quintilian.

lxxiii. *Vestinus on his deathbed prayed to the Fates to spare him a few hours that he might dispose of his property to his friends. His prayer was granted; then when his will was made he felt that his life's work was over, and he was as ready for death as if he had lived to be old.*

1. **gravis**: 'ill.'

3. **sorores**; the Parcae, spinning his life's thread.

lxxiv. On the same subject as IV. xxxv.

4. **mitte canes**: 'send in your hounds. The deer will take less harm from them than from each other.'

lxxv. *Nigrina sacrificed her fortune for her husband's sake; so in her life she has done more to prove her love than Evadne and Alcestis by their deaths.*

The love of Nigrina for her husband, Antistius Rusticus, is also the subject of IX. xxx. He died in Cappadocia; his wife brought back his bones to Italy, and when they were interred she felt that she had a second time lost her husband.

7. **certo . . . pignore vitae**: 'by clear proof shown during life (not in death as with Evadne and Acestis).'

lxxvi. *I asked for* 12,000 *sesterces and you lent me* 6,000. *Well, I must ask for twice as much as I want next time.*

lxxvii. *I never prayed for wealth before, but now I do. Why? That Zoilus may hang himself for envy.*

For Zoilus see Index of Proper Names.

lxxviii. *You are old and white-haired, Afer; yet no one is more assiduous than you in his attentions to the great. That is all very well in a young man, but in an old man it is disgusting.*

3. **cathedra**: especially used of a lady's comfortable chair: cp. III. lxiii. 7 'inter femineas tota qui luce cathedras | desidet'.

8. 'Your talk is all about the powerful freedmen of the Emperor.'

10. **ardalione sene**: cp. Seneca, *de Brevitate Vitae* xx. 2 'turpis ille qui vivendo lassus citius quam laborando inter ipsa officia conlapsus est'. For *ardalio* cp. II. vii. 8 n.

lxxix. *You were so often my guest at my house at Tibur which you are now buying that I must have cheated you by selling you what is already yours.*

2. **inposui**; cp. IV. xl. 10 'hoc, Fortuna, placet? "Postumus inposuit"'.

lxxx. *You declaim, Maron, even when you have a fever, and think it a great achievement. No, when you have a fever the great achievement is to hold your tongue.*

The practice of declaiming in the schools of rhetoric was not confined to those who were genuinely studying to become advocates, but it was a pastime which was fashionable at all times of life, even among those who had no thought of following the legal profession. In a life of Juvenal we read 'ad mediam fere aetatem declamavit animi magis causa quam quod se scholae aut foro praepararet'.

lxxxii. *Recommend my third and fourth books to Venuleius, Rufus, but see that he reads them under proper conditions.*

4. **exigat**: 'criticize,' as in VII. xxviii. 8 'exige, sed certa, quos legis, aure iocos'.

5–6. Cp. IV. viii. 7–12 and notes. **post primum . . . summumve trientem**: 'either before he is warmed with the wine or after he has drunk too much.'

7. **tibi charta plicetur altera**: i. e. 'fold up one half of the roll and leave only one book to be read.' Or, if each book was on a separate roll, 'fold up one roll and read the other only.'

lxxxiii. *Nothing could be more odious than you, Naevolus, when you are without a care; nothing nicer, when you are anxious. In the one case you are proud and insolent; in the other you are liberal and courteous. May you have many a care, then!*

4. 'You have no respect for the freedom or even the existence of anybody.'

nec tibi natus homo est: colloquial, 'to ignore the existence of;' cp. VIII. lxiv. 18 'natum te, Clyte, nec semel putabo'.

lxxxv. *Why do you give us cups of glass to drink from, while you yourself have murrine cups? It must be that the different character of the wine we drink may not be detected.*

It was not an uncommon practice at Rome for a host to give his inferior guests an inferior kind of wine. Pliny relates an incident of this kind with disgust, *Epist.* II. vi. 2 'nam sibi et paucis opima quaedam, ceteris vilia et minuta ponebat. Vinum etiam parvulis lagunculis in tria genera discripserat, non ut potestas eligendi, sed ne ius esset recusandi, aliud sibi et nobis, aliud minoribus amicis (nam gradatim amicos habet), aliud suis nostrisque libertis'. Cp. Juv. v. 24–37.

In X. xlix Martial satirizes the same practice:

> cum potes amethystinos trientes
> et nigro madeas Opimiano,
> propinas modo conditum Sabinum
> et dicis mihi, Cotta, 'Vis in auro?'
> Quisquam plumbea vina volt in auro?

1. **murra**: supposed to be a kind of agate. Perhaps the real reason why the host gave his inferior guests glass instead of murrine glasses to drink from was the fear lest the more valuable cups should be stolen; cp. Juv. v. 39 'tibi non committitur aurum, | vel si quando datur, custos adfixus ibidem, | qui numeret gemmas, ungues observet acutos'.

lxxxvi. *If you wish for sound but kindly criticism, my book, go to Apollinaris; if he approves of you, you need not fear the fate of bad books.*

Martial's confidence in the literary judgement of Apollinaris is shown again in VII. xxvi. 9 'contra malignos esse si cupis tutus, | Apollinarem conveni meum, scazon'.

1. **auribus . . . Atticis.** *aures* is often used of critical judgement, for the Romans more often were read to than read themselves. Cp. VII. lxix. 5 'vivet opus quodcumque per has emiseris aures'.

7. **rhonchos**: cp. I. iii. 5 n.

8. Cp. III. ii. 3 'ne nigram cito raptus in culinam | cordylas madida tegas papyro | vel turis piperisve sis cucullus'. The popular expression for the pitched skins in which condemned criminals were sometimes burnt alive, *tunica molesta*, is here used for the waste paper in which fish were wrapt.

9. **salariorum**: 'dealers in salt fish.'

11. **inversa . . . charta.** The back of the papyrus roll was not written on except by the stingiest or most voluminous writers ('scriptus et in tergo necdum finitus Orestes', Juv. i. 6); it was used as scribbling paper or for the exercises of boys at school.

lxxxviii. *The Saturnalia are nearly over and you have not sent me a present in return for mine to you. Now I know that by your kindly words and expressions you only hide your true feelings.*

2. **quinque . . . dies.** The Saturnalia lasted by common usage seven days instead of the legal five.

3. **Septiciani**: silver work called after the silversmith. Cp. *Gratiana*, IV. xxxix. 6.

5. A cheap kind of pickle or sauce was made from *thynni*. Cp. XIII. ciii 'Antipolitani, fateor, sum filia thynni: | essem si scombri, non tibi missa forem'.

7. Cp. I. xliii. 8.

lxxxix. *Enough, my book; we have reached the end of the roll. You wish to go on; but reader and scribe alike cry 'Enough'.*

2. **pervenimus usque ad umbilicos**. The *umbilici* were the ends of the rod on which the papyrus book was rolled. Hence *ad umbilicos venire* = 'to finish a book'. Cp. Hor. *Epod.* xiv. 6 'deus, deus nam me vetat | inceptos, olim promissum carmen, iambos | ad umbilicum adducere'.

4. **schida**: = *pagina*, i. e. 'column'.

5–6. Martial means that his readers will really have had enough by the *first* page, yet his book wants to extend even beyond the *last* page.

8. **librarius**: the scribe who wrote out Martial's poems from dictation; cp. II. i. 5; viii. 3.

BOOK V

i. *I send you my book, Domitian, in whichever of your many villas you are now living. Only receive it, and I will take it for granted that you will read it.*

1. **Palladiae**. There was a legendary connexion between Minerva and the Alban mount, since the first Trojan settlers there had brought with them the Palladium. In recognition of this Domitian instituted a festival and poetical contest at his Alban villa in honour of his favourite goddess; cp. IX. xxiii. 5 'Albanae olivae'.

2. **hinc Triviam, inde Thetin**, i. e. you see on one side the temple of Diana Nemorensis at Aricia ('Triviae nemorosa . . . regna' IX. lxiv. 3), on the other the Mediterranean (Thetin).

3. **veridicae sorores**, the two statues of Fortune at Antium. Martial implies that the oracular responses given in their temple derived their inspiration from the Emperor.

4. **suburbani**, 'close to Antium.'

5. **nutrix**, Caieta; **filia**, Circeii, named after Circe, the daughter of the Sun. These two places are also coupled in X. xxx. 8 'non blanda Circe Dardanisve Caieta | desiderantur'.

6. **candidus**: cp. Hor. *Sat.* I. v. 26 'saxis late candentibus Anxur'.

8. **gratum**, in return for Domitian's defence of the Capitol in the bellum Vitellianum of A. D. 69. Cp. IX. ci. 13 'adseruit possessa malis Palatia regnis, | prima suo gessit pro Iove bella puer', and V. v. 7 n., and his rebuilding of the temple of Jupiter Capitolinus. Cp. V. vii on the new Rome which has risen like the Phoenix from its ashes.

10. **Galla credulitate**. This is particularly noticed by Caesar, *de B. G.* iv. 5 'est enim hoc Gallicae consuetudinis uti et viatores etiam invitos consistere cogant et quod quisque eorum de quaque re audierit aut cognoverit quaerant, et mercatores in oppidis vulgus circumsistat quibusque ex regionibus veniant quasque ibi res cognoverint pronuntiare cogant. His rebus atque auditionibus permoti de summis saepe rebus consilia ineunt, quorum eos in vestigio paenitere necesse est, cum incertis rumoribus serviant et plerique ad voluntatem eorum ficta respondeant'.

ii. *This fifth book of mine shall be more respectable than the preceding four. It is for the Emperor to read in the presence of his favourite deity, the virgin Pallas.*

2. Cp. III. lxviii. 1 'huc est usque tibi scriptus, matrona, libellus'.

6. i. e. the fifth book has the Emperor for its audience, and therefore is more respectable.

7. **Germanicus**, the name given to Domitian from his early campaigns against the Germans; cp. II. ii. 3 'nobilius domito tribuit Germania Rheno, | et puer hoc dignus nomine, Caesar, eras'.

8. **Cecropia puella**: Minerva, who was specially honoured by Domitian; cp. VIII. i. 4 'Pallas Caesariana'.

iii. *When the Dacian chief Degis came within the empire's bounds he exclaimed 'How much happier am I than my brother! I can behold the Emperor face to face whom he can only worship from afar'.*

Degis was the head of an embassy sent by the Dacian chief Decebalus to make his peace with Domitian in A. D. 88.

1. **iam nostrae**. By the submission of Decebalus the Northern bank of the Danube was now Roman.

iv. *Myrtale drinks her wine mixed not with water but with laurel-leaves to hide the smell. So when you see her flushed features you can say 'Myrtale drinks laurel, not wine'.*

A similar device is referred to in I. lxxxvii, where Martial concludes 'notas ergo nimis fraudes deprensaque furta | iam tollas et sis ebria simpliciter'.

v. *Sextus, librarian of the Emperor, slip my books in close to those of Pedo, Marsus, and Catullus, but reserve the place next Virgil for the great works of the Emperor.*

This Sextus, otherwise unknown, probably from this passage ('Palatinae cultor Minervae') filled the office *a studiis* to Domitian, and had charge therefore of the imperial library.

2. **frueris**. Cp. VII. v. 5 'tuoque | terretur vultu barbarus et fruitur'.

6. These three poets, Martial's predecessors and models, are mentioned together in I. *Epist.* 11, where see note.

7. Domitian had written a poem about the struggle on the Capitol in A.D. 68. In the disturbances at the close of Vitellius' reign, the young Domitian sought safety with his uncle, Flavius Sabinus, who was besieged in the Capitol by the Vitellians. The temple of Jupiter Capitolinus was set on fire by the attacking party, and the adherents of Vespasian were driven out; Sabinus was put to death, but Domitian found a hiding-place in a porter's hut.

vi. *Ye Muses, ask Parthenius, as he hopes for a happy old age, to admit my works within the imperial palace. They will ask the Emperor for nothing, and Parthenius must not thrust them upon him.*

For Parthenius see biographical index, s. v.

2. **vestrum.** Parthenius had written poetry, as appears from XI. i. 5 'libros non legit ille sed libellos; | nec Musis vacat, aut suis vacaret'.

3. **sic finiat . . . admittas,** 'may your old age be happy on condition that you admit.' The second part of the clause begins at *admittas* (l. 7), and is more normally introduced by *ut*, as in VII. xii. 1–3 'sic me legat, ut mea pagina non laesit'.

5. **invidia favente**: with the good wishes of those who are usually envious. Heinsius' conjecture *fatente* means 'those who envy you having to admit that you are happy', this is good sense, but no alteration of the text is needed.

6. **Burrus,** the young son of Parthenius; cp. IV. xlv.

sentiat parentem, 'may he know how great a man his father is;' cp. VI. xxxviii. 4 on the young son of Regulus, 'et patrias laudes sentiat esse suas.'

8. One family of MSS. has *aevi*, which as the critical note suggests is probably a corruption from *aulae*. If, however, Martial wrote *aevi* it is better to accept Munro's conjecture of *lumina* for *limina*, and translate 'include my book among the great works (*lumina*) of a better age, i. e. put it with those of Pedo, Marsus, and Catullus' as he says in the preceding epigram.

12. **preces iniquas,** i. e. 'this is no troublesome petition', of which the Emperor must have received very many.

14. **cedro . . . purpura**: the cedar oil which dyed the back of the roll yellow, and preserved it from mould and moths, and the purple wrapper of parchment which contained it.

15. **nigris umbilicis.** The ends of the roller were sometimes adorned with knobs (*cornua*) and painted black: see III. ii. 9 n. 'pictis umbilicis'.

19. **purpureum**: i. e. he will recognize it as being different from the ordinary petition.

vii. *Under Domitian's guidance Rome rises from her ashes like the Phœnix. Spare us, Vulcan, at last, and your wife Venus will be reconciled to you; if we belong to Mars we are also the children of Venus.*

A reference to the restoration of ancient buildings by Domitian.

4. i. e. Rome has become as good-looking as her Emperor.

5. Vulcan might be supposed to bear a grudge against the Romans as being the children of Mars, the lover of Vulcan's wife, Venus. For the story of the *Lemniacae catenae* see *Odyssey*, VIII. 297.

viii. *The upstart Phasis was praising Domitian's theatre regulations, and loudly declaring 'At last we can sit comfortably', when one of the attendants turned him out of the knights' seat in which he was sitting.*

Domitian had in this year, 89 A.D. or shortly before, revived the regulation of Roscius Otho, by which fourteen rows in the theatre were reserved for *equites*.

1. **domini deique.** Domitian first applied this title to himself, but it soon became generally used. Cp. X. lxxii 3, where Martial says that under Trajan there is no longer any need for such flattery, 'dicturus dominum deumque non sum. | iam non est locus hac in urbe vobis (*sc.* Blanditiis).'

3. i. e. the knights now find their seats free from occupants who are not *equites*.

5. **purpureis lacernis,** i. e. Phasis, for all his fine clothes, was yet turned out. Domitian ordered white to be worn in the theatre, but the use of purple and scarlet *lacernae* was permitted, cp. xxiii *passim*.

ix. *By bringing all your pupils, Symmachus, to feel my pulse with their chilly hands you gave me the cold which you were called in to cure.*

Symmachus is mentioned with two other well-known physicians in VI. lxx. 6 'Alconti Dasioque Symmachoque'. Students learnt the practice of medicine by accompanying famous doctors on their rounds.

x. *Why do we always praise old poetry and decry that of the present day? It is always so, and is due to envy. In Virgil's day people read Ennius, and Homer was scorned by his contemporaries. If my fame is to come after my death, I need not hasten to produce very much work.*

A similar complaint is made in VIII. lxix 'miraris veteres, Vacerra, solos | nec laudas nisi mortuos poetas'.

1–2. These lines are an imaginary question put by Regulus, for whom see biographical index.

1. **esse quid hoc dicam**: cp. II. xii. 1 'esse quid hoc dicam quod olent?'

5. Though Domitian has given us better promenades, we are not grateful, but sigh for the old *porticus Pompei* with its plantations.

6. The temple of Jupiter Capitolinus had first been burnt in 84 B.C. and rebuilt by Q. Lutatius Catulus. After its second de-

struction in A.D. 69 (see V. i. 8 n.), Domitian had rebuilt it in a more magnificent style.

10. **Corinna**: the feigned name of a lady beloved by Ovid, and referred to in VIII. lxxiii. 10 as a source of his inspiration.

xi. *Stella has his finger covered with gems, but no doubt they all came from his poetry, which is full of them.*

3. **gemmas** in this metaphorical sense is almost unique.
4. **inde**, from his poetry.

xii. *Acrobats balance great weights and even boys on their arms and heads; but that is nothing, for on one finger Stella carries ten fair ladies.*

For Stella's rings see the preceding epigram.

1. **perticata**. Round his forehead the acrobat wore a band furnished with a socket, into which a long pole (*pertica*) fitted. On the other end of this pole he balanced a weight.

7. **decem puellas**. It is impossible to be certain of the point of this. Either the gems in his rings bore portraits of his lady friends or were presents from them.

xiii. *I am poor but famous, and you, Callistratus, are as rich as rich can be. Yet any one might attain to wealth like yours, while what I am you can never be.*

2. **eques**. With similar pride he says in III. xcv. 9 'vidit me Roma tribunum | et sedeo qua te suscitat Oceanus', i.e. in the knights' seats.

4. **quodque cinis**, &c. The same thought as in I. i. 4 'cui, lector studiose, quod dedisti | viventi decus atque sentienti, | rari post cineres habent poetae'.

6. **arca flagellat**; cp. II. xxx. 4 n.
libertinas: for the wealth of freedmen was proverbial.

xiv. *Nanneius had no right to a seat on the knights' benches, and was gradually moved back. He was put to all kinds of shifts to keep the appearance of sitting among the knights, and at the same time to satisfy the attendants' objections to his sitting there.*

See V. viii for Domitian's edict on the knights' seats.

2. **cum liceret**: i.e. before the edict.

4–5. i.e. he sat almost as a third between their two seats, he tried to hide himself between the occupants of the two seats in front of him.

Gaiumque Luciumque, like John Doe and Richard Roe in English law, any two *equites*.

7. **indecens**: 'an ugly sight.'

8. **et hinc**: 'even from this place.'

10. **male receptus**: 'hardly made room for,' i.e. he sits half on and half off the end seat in the row.

11. **equiti**: any knight in general.

xv. *I have written five books and offended no one. On the contrary many have been given lasting fame by my pen. This may not bring me much profit, but it gives me pleasure.*

6. **non prosint sane**: 'they may not be of much profit to me or to the world,' concessive.

xvi. *My merry verses give pleasure to many, but unless I get some more tangible reward I shall have to give up literature and turn pleader.*

1. **seria**: 'something more solid than the light verse that I write.'

4. **quanti stet**: 'how much it costs me.'

5. **Tonantis**, if correct, is a solitary instance of the epithet *Tonans* applied to Saturn.

The Temple of Saturn stood close to the Forum on the slope of the Capitol, so by *defendere templa* Martial means 'to plead in the courts close to the temple'. This temple was also the treasury or *aerarium*, so some take *defendere templa* to mean 'to appear for the Treasury in the courts'; in this case we must read *sollicitisve velim*, for which there is some indirect MS. support. But the first meaning is simpler and better.

7. **metretas**, jars of oil, a noted product of Spain.

10. **tantum gratis**: 'only when it can be heard for nothing.'

12. The handsome slave Alexis was a present to Virgil; cp. VIII. lv. 12 'tu licet et nostrum' dixit 'Alexin ames'.

14. **dissimulas?** 'Do you shut your eyes to your duty?' i.e. do you fail to see that I want some tangible reward? Cp. XI. cviii. 4 'lector, solve (*pay*). Taces dissimulasque? Vale'.

xvii. *Though you boast of your blue blood, Gellia, and swore to marry none but a senator, you have become the wife of a box-bearer in the Dionysiac processions.*

4. **cistibero**. So Demosthenes *de Cor.* 260 taunts Aeschines with being called ἔξαρχος καὶ προηγεμὼν καὶ κιστοφόρος καὶ λικνοφόρος καὶ τοιαῦτα.

xviii. *I refuse, Quintianus, to give you any presents at the Saturnalia except my own works. A poor man only shows a liberal spirit when he refuses to give presents to his rich friend.*

1. **mappae, ligulae**, &c., the usual presents sent to friends at the Saturnalia.

3. **Damascenis**, damsons.

4. **vernulas**, home-bred, like the *vernae* or slaves born in the house; cp. III. i. 6 'debet enim Gallum vincere verna liber'.

7. **hamos**: cp. II. xl. 3–4 'subdola tenduntur crassis nunc retia turdis, | hamus et in mullum mittitur atque lupum'.

10. **liberalis**, ἐλευθέριος. The poor man by giving nothing shows an independent spirit and refuses to fish for presents in return.

xix. *Your age, Domitian, surpasses all former ages except in one respect, that patrons are no longer liberal to their clients. But if private benefactors are wanting, you must take their place yourself. I see you smile at my not disinterested suggestion.*

4. **Palatini dei**: 'the Emperors.'

5. **Martia.** The epithet is meant to remind the reader of Domitian's military triumphs.

10. **non alienus eques**: 'a knight on whom he has himself bestowed the knight's fortune, a knight of his own making.'

11–12. Prof. Housman (*Journal of Philology*, vol. xxx. p. 237) points out that half-a-pound is a considerable weight for a *ligula*, and that it would be very difficult to transfer the epithet *Saturnaliciae* from *ligulam* to *selibrae*. Therefore he thinks that the words mean 'one spoon out of a whole half-pound of silver made into spoons for the Saturnalia;' instead of the complete set the patron only sends one.

In l. 12 *flammaris togae scripula* seems to have no meaning, and we are driven to conjecture. Munro's *e lamnisve Tagi*, i. e. 'of gold', gives a good sense, but the expression is rather over-elaborate. Prof. Housman conjectures *damnatisve togae*, 'to those condemned to wear the toga.' In this case the phrase (which suggests all the complaints of clients about the *sudatrix toga*) will belong to both clauses, though only inserted in the second. This is a common idiom in Martial; cp. VI. xxxix. 3 'nec est amici filiusve vicini'; XI. xxxix. 7 'ludere nec nobis nec tu permittis amare'. The two lines will then mean, 'it is extravagance to give to wretched clients a single spoon or even so much as ten scruples of silver' (Housman, loc. cit.).

xx. *If you and I, my friend, could live our lives together in our own way, we would have done with our servitude to the great and to our toilsome professions. Then we should live indeed; whereas now the hurrying hours go by and we get nothing from them.*

7. **imagines superbas**: 'ancestral busts in the halls of the great;' cp. II. xc. 6 'atriaque inmodicis artat imaginibus'. Juv. viii. 19 'tota licet veteres exornent undique cerae | atria'.

8. **gestatio**: 'promenade,' both the place and the occupation.

libelli: 'placards,' e. g. advertisements and notices of games or public recitations.

12. **inputantur**: 'are put down to our account.'

xxi. *The orator Apollodotus has at last learnt to greet people by their right names. He has written them down and learnt them by heart as he would a speech.*

For a similar point see V. liv.

xxii. *At great inconvenience to myself I came, Paulus, to pay you an early morning call, only to be told that you were already up*

and had gone out. If you wish to be my patron, you really must sleep late enough for me to catch you at home.

For a similar complaint of coming far and then being refused cp. II. v.

1–2. If it is not true that I wanted and deserved to see you, may your house be still further off than it actually is. **tuae Esquiliae** = your house on the Esquiline. For the expression *sint longius Esquiliae* cp. I. cviii. 6 'vel si longius illa (*sc.* domus) foret'.

3. **Tiburtinae pilae**, some pillar in the city which is quite unknown.

4. **rustica Flora**, the temple of Flora, close to Martial's lodging on the Quirinal, and commanding a view of the Capitolium vetus (*anticum Iovem*) on the end of the Quirinal.

5. **Suburani semita clivi**: the ascent leading up to the Esquiline from the Subura, called in X. xx. 5 'altum tramitem Suburae'.

7. **rumpere**: to force my way through. For the dangers and difficulties of passing through the streets of Rome see Juv. iii. 243–267.

12. **vix tanti**: it was hardly worth all this trouble if I was going to *see* Paulus at the end of it; it certainly was not worth it, if I was to miss him. For *tanti* in this connexion cp. I. cviii. 6 'est tanti, vel si longius illa foret', 'you are worth visiting even if your house were twice as far away.'

13. **officiosus**, a client who carries out his duties.

14. **nisi dormieris**: i. e. unless you stop in bed late enough for me to find you at home when I make my early call.

rex, as often, 'patron'.

xxiii. *Before the Emperor's theatre edict you used to wear green, Bassus. Now you try to cheat the authorities by wearing fine clothes and so being taken for a knight. But no garments, however splendid, imply the possession of a knight's property, or our friend Cordus would be a knight.*

3. **censoris**: Domitian acting as censor.

6. **dare verba**: 'to beguile, cheat,' as in Ovid, *Tr.* V. vii. 40 'curis dare verba,' 'to beguile one's cares.'

xxiv. *In praise of Hermes, greatest of gladiators.*

1. **Martia voluptas**: giving pleasure to the Romans, the sons of Mars.

2. **omnibus**: skilled in every kind of fighting; cp. ll. 11–13 below.

4. **tremor**: cp. V. lxv. 5 'silvarumque tremor'.

5–6. **Helius . . . Advolans**: noted gladiators.

7. **nec ferire.** Hermes could by sheer skill bring an opponent to his kness without actually wounding him.

8. **subpositicius**: his own substitute; either so fresh or so invariably successful that he was always ready to continue a combat. Paley compares the use of ἔφεδρος in Aesch. *Cho.* 866 τοιάνδε πάλην μόνος ὢν ἔφεδρος δισσοῖς μέλλει Ὀρέστης ἄψειν.

9. **locariorum**: those who bought up the seats at shows, for which a charge was made, in order to retail them to the public at higher prices.

10. Hermes was the terror of gladiators' wives from the risk their husbands ran in meeting him.

11–13. Hermes could fight (1) as a *veles*, armed with a lance; (2) as a *retiarius*, armed with net and trident; (3) as a Samnite, in a helmet with drooping (*languida*) crest.

15. **omnia solus**: cp. Ovid, *Her.* xii. 161 'coniuge qui nobis omnia solus erat'.

xxv. *You spend as much on a show or a horse as would enable our poor friend Chaerestratus to take his proper place among the knights. What a chance you are missing of doing something which would earn you undying fame when recorded in my verse!*

Cp. IV. lxvii, where a praetor is rebuked for refusing to help a friend and spending the money on a horse instead.

1. Chaerestratus was by birth of equestrian rank, but had not the necessary 400,000 sesterces which were required before he could take his place as an *eques*.

2. **Leïtus**, the seat-attendant in the theatre. These two lines are the warning of a friend who sees the attendant coming, and warns Chaerestratus to move before he is turned out of the knights' seats.

5, 6. i.e. is any one willing to win immortality in my pages by doing this kind action?

8. i.e. it is a pity to leave Chaerestratus poor when you are willing to waste money on sprinkling the stage with saffron-water. This was a regular practice, cp. *Spect.* iii. 8 'et Cilices nimbis hic maduere suis'.

10. Gilt statues of famous charioteers were common. Martial wrote epigrams on the death of Scorpus (X. l. and liii.).

11. **dissimulator amici**: 'you who ignore your friend,' lit. 'who disguise the fact that he is your friend'. *Amici* is best taken as referring to the friend whom he might have helped. It is impossible to take *amici* in the sense of *amicitiae*, so we must not translate it 'you who disguise your friendship'.

xxvi. *If, Cordus, you object to my calling you 'the first of those that wear the cloak', you can call me 'the second of those that wear the client's robe'.*

Martial had called Cordus this in II. lvii. 4.

xxvii. *Though you have many of the qualifications of a knight, you are not rich enough. So keep away from their special seats. It is not worth while to try and sit there in perpetual terror of being noticed by the attendant.*

2. **cetera plebis habes**: i.e. though you have birth and character, your fortune is too small, less than the 400,000 sesterces demanded from a knight.

3. **bis septena**: the fourteen rows reserved to the knights by Domitian's edict. See V. viii. n.

4. **Oceano**: the official whose duty it was to see that only knights sat in the seats reserved for them. Cp. III. xcv. 10 'et sedeo qua te suscitat Oceanus', V. xxiii. 4.

xxviii. *No matter what qualities you possess, you will never get Mamercus to speak well of you. Malicious do you call him? Say rather miserable, since nothing can please him.*

2. **Aule**: Martial's friend Aulus Pudens; see biographical index.

3. **Curvios**: the brothers Domitius Tullus and Domitius Lucanus, on whose affection for each other (*pietate*) Martial wrote I. xxxvi.

4. **Nervas**, 'a Nerva,' the future emperor, cp. VIII. lxx. 1 'quies placidi Nervae'.

Rusones. The Ruso here referred to cannot be identified.

5. **Macros**: see biographical index.

Mauricos: Junius Mauricus, brother of Arulenus Rusticus. He was banished by Domitian, but became the friend of Nerva and the younger Pliny, who says of him 'quo viro nihil firmius, nihil verius' (*Ep.* IV. xxii. 3).

6. **Regulos**: the often-mentioned M. Aquilius Regulus; see biographical index.

Paulos: not to be identified.

xxix. *If it be true, Gellia, that after eating the hare you send me I shall be good-looking for a week, it is quite certain that you have never taken your own prescription.*

There was a tradition that to eat hare made one good-looking for seven days, or as Pliny says for nine. Plin. *N. H.* xxviii. 260 'somnos fieri lepore sumpto in cibis Cato arbitrabatur, volgus et gratiam corporis in novem dies'.

1. **Gellia.** Martial uses this name for any woman whom he wishes to attack, cp. I. xxxiii, III. lv, IV. xx. 2 'pupam se dicit Gellia, cum sit anus'.

2. **septem diebus**: 'for seven days,' a use of the ablative rare except in post-Augustan writers; Caes. *B. C.* I. 47 'nostri quinque horis proelium sustinuerant'.

xxx. *Varro, I send you some verses for the Saturnalia. Put aside your severer studies and read them, unless you think such trifles beneath your notice.*

Who this Varro was is unknown. He was certainly not (as Paley says) Varro Atacinus, who belongs to the preceding century.

1. **Sophocleo cothurno**: the stock phrase for tragedy. Cp. III. xx. 7 'an in cothurnis horridus Sophocleis?'

2. **Calabra lyra**: lyric poetry such as Horace wrote.

3. **Catulli**: not the famous poet, but a writer of mimes in the first century.

8. **Saturnalicias nuces.** Martial probably means by this his

own trifling poems which Varro may think it better to ignore. Possibly, however, the poems were accompanied by a present of real nuts (such as he sends in VII. xci. 2), and Martial means, 'If you don't think it worth while to read my verses, you will lose the nuts that accompany them.'

xxxi. *On an exhibition in the arena of boys performing tricks on the backs of oxen.*

2. **sua pondera**: 'the weight it has been trained to bear.'
6. **poterant fallere**: 'the level ground would be a more uncertain foothold,' so steady are they on the backs of the cattle.
7–8. The boys are so certain that their tricks will succeed that it is the oxen rather than they that are nervous as to the result.

xxxii. *Crispus left his wife nothing in his will, because he had spent all his fortune on himself.*

xxxiii. *They say some pleader is finding fault with my poems; well for him that I do not know his name.*

xxxiv. *I send down to you, my father and mother, in the underworld, the child Erotion whom I loved. Welcome her there, and may the earth here above lie lightly on her tiny frame.*

On the death of the same child, a daughter of one of his slaves or freedmen, Martial wrote V. xxxvii and X. lxi. It is of course possible that Martial is here writing for some one else, and that Erotion was not his slave but a friend's, for this passage is our only evidence that Fronto and Flaccilla were Martial's parents. The feeling, however, shown both here and in V. xxxvii renders this unlikely.

5–6. Cp. V. xxxvii. 15 'quam pessimorum lex amara fatorum | sexta peregit hieme, nec tamen tota'.
6. She died when six days short of her seventh birthday.
7. i. e. she will not be quite strange in the underworld, for she will find there her *veteres patroni*, Martial's father and mother, in whose presence she need not fear to play.

xxxv. *A slave was pretending to be a knight and claiming to sit in the knights' seats, when he dropped his key, and stood revealed for what he was—a door-keeper.*

1. **Patrensibus**: farms at Patrae. He wished to be taken for a rich Greek freedman of equestrian census.
2. **coccinatus.** He wore costly scarlet clothing that he might be thought wealthy enough to be a knight.
4. i. e. he was boasting of his long pedigree.
5. **Leïto**: the attendant who saw that only knights sat in their allotted seats; cp. V. viii. 11 'illas purpureas et adrogantes | iussit surgere Leïtus lacernas'.
7. **clavis.** No man of position would carry a key about with him; such a thing marked the bearer as a slave.

xxxvi. *I flattered a friend of ours, but I have got nothing from him in return. In fact he has cheated me.*

2. **inposuit**: used in the same connexion in IV. xl. 10 'Postumus inposuit'.

xxxvii. *I have just buried my joy and pride, the child Erotion, dead before her time, and Paetus who has just buried his wife asks me how I can weep for a slave. Ah, Paetus, you show great fortitude, such a fortune as your wife left you.*

1. **senibus**: and therefore gifted with the power of song.
2. Horace talks of the sheep near the Galaesus, whose fleeces were so fine that they were protected with skins, 'dulce pellitis ovibus Galaesi | flumen et regnata petam Laconi | rura Phalantho,' *Od.* II. vi. 10. The richness and whiteness of the wool were ascribed to washing in the river itself; cp. II. xliii. 3 'te Lacedaemonio velat toga lota Galaeso'; XII. lxiii. 3 'albi quae superas oves Galaesi'.

Phalantus was the founder of Tarentum on the banks of the Galaesus.

3. **concha**: mother-of-pearl.
4. **lapillos Erythraeos**: pearls. Erythraeus is used, not of the Red Sea only (a meaning rare in Classical Latin), but of Southern Asia in general. Cp. XIII. c. 'dentis Erythraei' = 'Indian ivory'.
7. **Baetici gregis.** Round Corduba on the Baetis the fleeces attained a natural golden tint: cp. IX. lxi. 3 (Corduba) 'vellera nativo pallent ubi flava metallo | et linit Hesperium brattea viva pecus'; XII. xcviii. 2 (Baetis) 'aurea qui nitidis vellera tinguis aquis'.
8. **Rheni nodos**: i. e. the fair hair of the northern races.

auream nitellam. Pliny *N. H.* xvi. 177 says that a certain kind of willow was compared to the colour of a dormouse, 'alteram (salicem vocant) nitellinam a colore.'

11. **sucinorum gleba**: lumps of amber which when held in the hand and warmed gave out a sweet scent; cp. III. lxv. 5 'quod sucina trita, | pallidus Eoo ture quod ignis olet'.
14. **Erotion**: see V. xxxiv.
24. i. e. his wife left him a fortune.

xxxviii. *Calliodorus has a knight's fortune, but he shares it with a brother. Therefore they cannot both sit in the knights' seats. They might imitate Castor and Pollux and sit alternately.*

3–4. If they divide the fortune, neither will have enough to make him a knight. Yet they cannot both be knights on the strength of one fortune.

σῦκα μερίζει = is dividing what is too small to divide. Paley compares our phrase 'to make two bites of a cherry'.

6. Of the two Dioscuri, Castor was the rider or knight (Κάστορά θ' ἱππόδαμον καὶ πὺξ ἀγαθὸν Πολυδεύκεα, *Il.* iii. 237). The sense is 'If

you had no brother (Pollux) you would be a knight (Castor) yourself'.

7. **unus cum sitis,** &c.: 'though the two of you have only one equestrian census between you, do you, Calliodorus, try to fill two knights' seats by bringing your brother with you?'

8. **σολοικισμὸν facis.** Calliodorus is making a grammatical solecism by causing people to say 'duo sedet'; his fortune only entitles him to one seat, and yet he claims that his brother should sit there too. If with the MSS. we read *sedetis*, it is difficult to see how Calliodorus commits a solecism; it is nothing to do with him that Martial says of them 'unus cum sitis'.

10. Castor and Pollux arranged to spend the year in heaven and on earth alternately; during six months one was in heaven, the other on earth, and vice versa. Cp. X. li. 2 'alternum Castora'.

xxxix. *Thirty times in the last year, Charinus, you have made your will and I have sent you a present. Now my means are exhausted; do make your will less often or die and have done with it.*

6. **mentitur tussis:** your cough sometimes gives us false hopes that you really are going to die.

9. **Iro:** the beggar in the *Odyssey*, xviii. 6.

10. **conchem:** the cheapest and simplest of food. I have sent you food so often that it would have ruined me however cheap it was. For *conchis* as typical poor fare cp. VII. lxxviii. 2 'cum . . . ponatur . . . conchis inuncta tibi: | sumen . . . ostrea, mullos mittis'.

xl. *You can't expect your picture of Venus to be a success when, as an artist, you are bound to her rival Minerva.*

1. Similarly in I. cii an artist is told that he has made his picture of Venus so ugly in order to flatter his protector Minerva.

xlii. *A man may lose all his possessions in one way or another; but what he gives away to friends is a lasting gain.*

Possibly Martial is here hinting at a present for himself.

3. **usuram sortemque:** 'interest and principal.'

5. **dispensatorem:** treasurer, as in XI. xxxix. 6.

7–8. Cp. the saying, 'What I spent, I had; what I saved, I lost; what I gave, I have,' the motto of Watts' picture, 'Sic transit gloria mundi'.

xliii. *Laecania's teeth are white, Thais' are not; but then Laecania bought hers.*

Cp. XII. xxiii 'dentibus atque comis—nec te pudet—uteris emptis. | quid facies oculo, Laelia? non emitur.'

xliv. *How can it be that Dento has four times refused my invitation to dinner? Because he has found a better-spread table.*

But when it has come to know him and has got tired of him, as it soon will, he will be glad to come back to his former host.

9. **sed cito:** 'yes, and quickly'; cp. I. cxvii. 7 n.

11. **ossa:** continuing the metaphor of a dog from l. 8.

xlvii. *Philo declares he never dines at home, and he speaks the truth; unless he is asked out to dinner he goes without.*

For a somewhat similar point cp. XII. xix 'in thermis sumit lactucas, ova, lacertum, | et cenare domi se negat Aemilius'.

xlix. *Your bald head, Labienus, with its great tufts of hair on each side, makes you look like three people, not one. Be careful to avoid the Temple of Hercules, he might take you for the three-headed Geryon and treat you accordingly.*

A similar point is made in X. lxxxiii 'raros colligis hinc et hinc capillos | et latum nitidae, Marine, calvae | campum temporibus tegis comatis'.

8. On December 1, 88 A. D., Domitian gave a public distribution of food to the whole people in the Amphitheatre. Statius describes it in *Silv.* I. vi.

12. This portico surrounded the temple of Hercules and the Muses, which Augustus' stepfather, L. Marcius Philippus, had restored.

l. *Whenever I dine at home, Charopinus, you are furious if not invited. Do for once let me dine without your knowledge and relax your observation of my kitchen.*

5. **furtum fecisse:** 'to baffle you, dine without your knowing of it'.

8. **det verba:** 'let him cheat you.' Cp. VIII. xxii. 2 'hybrida sum, si das, Gallice, verba mihi'. Ovid, *Tr.* V. vii. 40 'curis dare verba', 'to beguile one's cares.'

li. *This man who pretends to be such a busy lawyer can hardly put two words together and say 'Good morning'. If you doubt me, let me greet him and see how he answers.*

1. **libellis:** 'books of law' or 'briefs'.

2. **notariorum:** 'shorthand writers.' These were usually boys, the subject being taught in schools, hence *chorus levis.*

3. **codicillis:** 'documents in general.'

6. **fidiculae:** an instrument of torture.

7. He is unable to say even 'Good morning', whether in Latin or Greek, i. e. he is too proud to do so.

lii. *I shall never forget your kindnesses to me, Postumus, but I am naturally prevented from talking about them to others, when I find that you have recounted them yourself. If you wish me to talk of them, you must keep silent yourself.*

8. **auctoris:** 'the giver.'

liii. *Cease, Bassus, to write of the heroic characters you do. Take rather Deucalion or Phaethon. Fire and water are just the things for your verses.*

For the point cp. I. v. 2 'vis, puto, cum libro, Marce, natare tuo'. The epigram is imitated fromone in the Greek Anthology:

γράψας Δευκαλίωνα, Μενέστρατε, καὶ Φαέθοντα,
ζητεῖς τίς τούτων ἄξιός ἐστι τίνος.
τοῖς ἰδίοις αὐτοὺς τιμήσομεν. ἄξιος ὄντως
ἐστὶ πυρὸς Φαέθων, Δευκαλίων δ' ὕδατος.

liv. *Our friend Apollodotus has become an extemporary speaker. He has actually given Calpurnius his proper name without writing it down first.*

The same orator and his blunders over people's names were the theme of V. xxi.

lvi. *You ask what to do with your son. Avoid literature and its teachers, and avoid law no less. If he wishes to make money, let him become a musician, or if he is rough, make him an auctioneer or architect.*

3. **grammaticosque rhetorasque.** These formed two of the stages in Roman education. As a boy the young Roman went to the *ludi magister*, and was instructed by him in reading, writing, and arithmetic. Subsequently he went to the *grammaticus*, with whom he read and studied Greek and Latin literature. His education was completed by a course of study with the *rhetor*, from whom he learnt the art of oratory, which was indispensable to a Roman gentleman, by composing and declaiming dissertations on well-known historical situations, and by arguing in public class on fictitious questions of law and morality.

6. **Tutilium**: an author and orator mentioned by Quintilian and Pliny.

7. **abdices**: 'renounce, disinherit.'

9. For the profitableness of a musician's profession cp. III. iv. 7 'poeta | exierat: veniet, cum citharoedus erit', 'Martial will return to Rome when he has got a more profitable profession.'

11. **praeconem.** Cp. VI. viii, where the wise father selects an auctioneer from among many more distinguished suitors to be the husband of his daughter. No doubt the prevalent passion for building, so often noticed by Martial (IX. xxii. 16, xlvi), as well as by Juvenal (xiv. 86–95), brought great gains to the architects.

lvii. *You needn't be proud, Cinna, when I call you 'Master'. I often call your slave by the same name.*

Domine would be a regular way of addressing some one whose name one had forgotten.

lviii. *You always keep saying, Postumus, that you will really begin to live to-morrow. But that morrow never comes. Believe me, the wise man is he who lived yesterday.*

The name Postumus is meant to suggest Horace's 'Eheu fugaces, Postume, Postume, labuntur anni', *Od.* II. xiv.

The last two lines have thus been translated by Cowley:

To-morrow I will live, the fool does say;
To-day itself's too late, the wise lived yesterday.

For the advice cp. VIII. xliv. 1 'Titulle, moneo, vive: semper hoc serum est'; I. xv. 12 'sera nimis vita est crastina: vive hodie'.

5. **Priami vel Nestoris**: cp. II. lxiv. 3 'Peleos et Priami transît et Nestoris aetas'.

lix. *The reason, Stella, that our presents to you are not costly is that we don't wish to burden you with giving us something costly in return.*

1. **argentum . . . aurum**: gold and silver plate.

2. **Stella**: see biographical index.

3. For the point that he who gives expensive presents is not always disinterested see V. xviii.

lx. *You may attack me as much as you like, but I will not give you the immortality you crave by recording your existence in my verse. Others may be willing to soil their fingers with you, but I keep my hands off such carrion.*

6. **aliquis**: the definite 'some one or other' for the more usual indefinite, *quisquam*, 'any one.'

lxii. *You may use my gardens freely, but you must provide your own furniture; mine is all in pieces. In fact we will share them on those terms.*

4. **digitum sustulit**: 'my furniture refuses to hold out longer,' just as the wounded gladiator held up his finger to ask for mercy from the spectators.

5. **nec inanis**: 'not even with the stuffing out.' For this meaning of *nec*, common in the Silver Age, cp. V. lxix. 4 'hoc admisisset nec Catilina nefas'.

8. **plus est**: 'I bought the gardens, the greater expense; now you can furnish them, which costs less.'

lxiii. '*If you admire my work, Marcus, as much as you say you do, may the Emperor and Jupiter reward you for it!*' *So spoke Ponticus to me; but I hope the Gods will reward* him *in proportion to my admiration for his work—for I don't admire it at all.*

1. **Marce**: the poet Martial himself.

4. **Regulus**: see biographical index.

6. When Ponticus prays that Martial may be rewarded for his admiration, Martial prays that the reward may go to Ponticus, since his own insincerity will get nothing, and Ponticus' bad poetry deserves nothing.

lxiv. *Fill the cup and twine the roses, and let us live while we may, for the Tombs of the Great over there warn us that even gods can die.*

Probably Martial imagines himself to be sitting in the Mica, a banqueting-room built by Domitian. See II. lix for the same point.

1. **Sextantes.** A *sextans* was one-sixth of a sextarius.
2. **aestivas**: snow stored until summer-time.
5. **Mausolea**: no doubt the tombs of Julius and Augustus referred to in II. lix as *Caesareum tholum* and called by Tac. *Ann.* III. 9 'tumulus Caesarum'.

lxv. *Hercules won immortality by slaying monsters. But they were nothing, Domitian, to the monsters which you show me in the arena. You, too, will be given immortality, but may it be long before you leave the earth!*

1. **noverca**: his constant enemy, Juno.
3. **ceroma palaestrae.** The wax with which Antaeus smeared his body is here put for Antaeus himself. In VII. xxxii. 9 and IV. xix. 5 *ceroma* is used for the arena in which the gymnast carried out his exercises.
4. **Eryx**: the story is referred to in Verg. *Aen.* v. 402.
6. **non rectas.** The robber, Cacus, to escape detection, used to drag cattle backwards into his cave that their tracks might appear to lead away from it instead of into it; cp. Ovid *Fast.* i. 550 'traxerat aversas Cacus in antra feras'.
7. **Ista**: these old monsters are a small part of those which Domitian exhibits. The same idea occurs in *Spect.* xv. 1 'summa tuae, Meleagre, fuit quae gloria famae, | quantast Carpophori portio, fusus aper!' 'How small a portion of Carpophorus's fame is the slaying of a boar such as made Meleager's whole reputation'. (quanta portio = quota pars).
8. **mane**: for the shows took place early in the day; cp. VIII. lxvii. 8.
10. **tua**: the spears of his huntsmen.
conlocat: a conversational term from the laying out of corpses; exactly our slang term 'lays out'.
11. **pastoris**: Geryon, the monster with three bodies (*triplex*).
12. **est tibi qui**: such a man as Carpophorus, *Spect.* xv.
14. What was the hydra compared with Domitian's crocodiles from the Nile?

lxvi. *You never greet us, though we often greet you, Pontilianus, so I will say 'Good-bye' to you once and for all.*

2. **aeternum vale**: the familiar formula on taking leave of the dead. 'You shall be to me as one dead.'

lxvii. *When the swallows came back again they found one which had remained here all the winter, and they tore her in pieces. This should have been her fate years ago when she slew Itys.*

2. **Atthides**: here 'swallows', since Procne, daughter of Pandion, king of Athens, was changed into a swallow. In I. liii. 9 *Atthide* means 'the nightingale' into which Procne's sister, Philomela, was changed.

lxviii. *I sent you a lock of Northern hair, Lesbia, but your own is still more golden.*

lxix. *Antony, when you killed Cicero you committed the blackest of crimes. But though you could silence his single tongue, those of all the world now speak for him.*

For the same subject see III. lxvi.

1. **nihil obiecture**: i. e. no less guilty than; literally 'who will not be able to find fault with'.
Phario Pothino. The Egyptian Pothinus was the murderer of Pompey, when he landed in Egypt after Pharsalia.
2. **tabula**: the list which bore the names of the proscribed.
Cicerone: 'by Cicero's death.' Cp. VII. xxi. 3 'nulla invisior umbra', 'no murder made Nero's memory more hateful than the murder of Lucan.'
3. **Romana in ora**: probably 'the mouth and voice of Rome', as in III. lxvi. 4 'hoc tibi, Roma, caput, cum loquereris, erat'.
4. **nec**: as often = 'ne quidem', 'not even.'
5. **miles**: C. Popilius Laenas.
7. **pretiosa**: bought at such a price, viz. the bribe to Popilius Laenas.

lxx. *Syriscus has wasted on gluttony a fortune which his old patron gave him, and even so has enjoyed little real luxury.*

2. **plenum centiens**: as in I. xcix. 1 'non plenum modo vicies habebas'.
3. **sellariolis**: i. e. an eating-house where the guests sat instead of lying on couches, hence the point of *nec accubare* in l. 6.
4. Eating-houses were commonly attached to the baths.
6. **nec accubare**: i. e. he didn't even feast comfortably at home, but went from eating-house to eating-house (*vagus* l. 3).

lxxi. *Come and spend the hot summer months in the coolness of Trebula, and then Tibur, which now seems so cool to you, will serve as a warm place to spend the winter in.*

1. **summittit**: 'has lying below it', or 'sends up into the hills'.
2. **cancri mensibus**: i. e. at the time of the summer solstice.
3. **Cleonaeo**: i. e. Nemean, for Cleone was near Nemea. Cp. IV. lx. 2 'quique Cleonaeo sidere fervet ager'.
leone: the sun entered the sign of the Lion in August.
6. **hibernum erit**: i. e. Tibur, famed for its coolness (IV. lvii. 10 'nunc Tiburtinis cedite frigoribus') and the place where Faustinus had a villa, will seem quite warm (*hibernum*, a place to winter in) in comparison with Trebula.

lxxii. *A man who could apply the epithet of 'Thunderer' to the mother of Bacchus would be just the man to call the god's father Semele.*

lxxiii. *I don't give you my books lest you should give me yours.*

The same point occurs in VII. iii:

Cur non mitto meos tibi, Pontiliane, libellos?
Ne mihi tu mittas, Pontiliane, tuos.

lxxiv. *Pompey's sons were buried in Europe and Asia, he himself in Africa. Perhaps, however, his bones are scattered over all the world; he was too great to lie in one spot.*

Gnaeus Pompeius fell at Munda in Spain, Sextus at Miletus in Asia.

2. si tamen ulla tegit. It is doubtful whether the body of Pompey ever was buried after his murder by Pothinus in Egypt.

lxxvi. *Mithridates made himself proof against poison by constant practice in taking it. You, Cinna, so often have a miserable supper, that you will never die of starvation.*

Probably Cinna starved himself and his friends from stinginess.

lxxvii. *He spoke happily who said that with your head on one side you seemed always to be carrying oil in your ear.*

lxxviii. *If you dislike dining at home, Toranius, come and take a modest meal with me. At any rate you shall not be bothered by hearing works read to you.*

1. **domicenio.** Cp. II. xi. 10, where Martial says that if you ask of Selius 'Maeroris igitur causa quae?' the answer is 'Domi cenat'.

2. **esurire**: not 'starve', but 'fare simply', as in VII. xxvii. 9 'ad dominum redeas, noster te non capit ignis, | conturbator aper: vilius esurio'.

3. Martial now describes the various courses, in ll. 3–5 the *gustus* or *promulsis*, in 6–10 the *fercula* or *cena* proper, in 11–15 the *mensae secundae* or dessert. Cp. X. xlviii. προπίνειν = to take the *promulsis*.

4. **Cappadocae**: a kind of lettuce catalogued by Pliny and Columella.

9. **premens**: 'resting on.'

12. **marcentes**: a little past their best.

16. The wine may be of no particular vintage; but show your satisfaction with it by drinking it. Cp. Petronius *Sat.* 48 'vinum, inquit, si non placet, mutabo; vos illud oportet bonum faciatis'.

23. The same promise, that the host will not read his works to his guest, is made in XI. lii. 16 'plus ego polliceor: nil recitabo tibi'.

24. **tuo**: 'your usual unruffled.'

30. **Condyli**: probably the name of some musical dwarf; he may be the same as is mentioned in IX. xcii. 2 'Condyle, qui servum te gemis esse diu'.

31–32. As thus punctuated we can make sense of these lines, though the abrupt change of subject is difficult. The sense will be: 'Before I entertain you, I shall entertain Claudia. What girl would you like to meet before you meet me?'

lxxix. *You are always changing your clothes at dinner, Zoilus, to avoid a chill. A poor man like myself can't get hot because he has nothing to change to.*

1. **Zoile**: the typical *nouveau riche*, whose real motive here is to display his wardrobe.

2. **synthesis**: a dinner-garment which might be of various colours.

4. **laxam**: ready to take cold because of its effeminacy.

lxxx. *Do, Severus, spare a little time to read my book. If Secundus will read it with you, I shall feel secure, for what passes two such critics cannot have much amiss with it.*

2. **inputes**: score up against me, as in 'pereunt et inputantur', V. xx. 13.

Severe: probably the Severus of II. vi. 3, where see note, and XI. lvii.

3. **exigis**: the regular word for judging a composition.

7. **Secundo**: either Caecilius Secundus (of VII. lxxxiv) or the younger Pliny (Friedländer).

10–11. i. e. I shall not run the risk of feeling, like Sisyphus, that all my labour is wasted and must be done over again.

lxxxi. *Once poor, always poor, is the rule nowadays; only the rich get riches.*

lxxxii. *Why, Gaurus, did you promise me much and give me so little? Was it want of cash or want of will? If the latter, you are a poor creature.*

lxxxiv. *You have, as usual, Galla, sent me no presents at the Saturnalia; so I will give you nothing when the 1st of March comes round.*

1. **nucibus**: used as playthings.

2. **clamoso**: cp. XII. lvii. 4, where schoolmasters are included among those whose noisy voices banish sleep from Rome, 'negant vitam | ludi magistri mane.'

3. Gambling was forbidden except during the Saturnalia. Now that they are over, the gambler is caught by the aedile playing with dice in the cookshop, and has to beg for mercy. Cp. IV. xiv. 6–9.

5. **udus**: soaked in wine.

7. **nec munuscula**, &c.: 'and you have not sent me your small present or even a smaller one than usual.'

10. **vestra**: 'of you women,' for on March 1, the Matronalia, women received presents; cp. X. xxiv. 1 'natales mihi Martiae Kalendae | . . . qua mittunt mihi munus et puellae'.

BOOK VI

i. *Here is my sixth book, Martialis; improved by your criticisms, it will dare to face the Emperor.*

The Epigram is addressed to Martial's friend Julius Martialis.

3. **aure**: 'criticism'.

terseris: literally 'wipe, cleanse', hence 'polish', an almost unparalleled use of the word, but the metaphorical idea is familiar in other words, such as *polire*, *limatus*, &c.

iii. *On the expected birth of a child to Domitian.*

1. **nascere**: cp. Verg. *Ecl.* iv. 62 'incipe, parve puer' for a similar address to an unborn infant.

6. Julia, the daughter of Titus, had been proposed by her father as a husband to her uncle Domitian, but the latter refused the match out of regard for the prejudices of the Roman people against such a union. Subsequently, after his marriage with Domitia, he fell in love with Julia. Julia died in 89 A. D. On a coin of 90 A. D. she is entitled *diva*, and in this passage she is regarded as the guardian deity of the infant about to be born, and is supposed to take the place of the Fates and spin the thread of the child's life.

totam Phrixi . . . nebit ovem: Julia will weave the thread of the child's life; she will need a whole fleece to supply the thread, and a golden fleece too (*Phrixi*).

iv. *Domitian, of all the debts which Rome owes you, the greatest is for the improvement in her own morals, which she dates from your censorship.*

1. **censor.** The *censoria potestas* was conferred on Domitian late in 84 or early in 85 A. D., and a few months afterwards he assumed the office of censor for life. He used his power freely, and gained a reputation as an unusually strict defender of the national religion and morality.

3. **tot nascentia templa, tot renata**: for the temples built and rebuilt by Domitian see IX. iii. 7:

> pro Capitolinis quid enim tibi solvere templis,
> quid pro Tarpeiae frondis honore potest?
> quid pro culminibus geminis matrona Tonantis?
> Pallada praetereo: res agit illa tuas.
> quid loquar Alciden Phoebumque piosque Laconas?
> addita quid Latio Flavia templa polo?

v. *I have bought a country estate at a large price, Caecilianus; lend me* 100,000 *sesterces. I think you say under your breath 'You won't repay me'. That, Caecilianus, is just why I ask for the loan.*

vi. *Paula's love for her actor friends is not confined to the leading gentlemen, but extends to the walking gentlemen as well.*

Greek comedies were acted by three actors only; so Paula, whose actor friends number four, must include one of those who walked the stage without speaking (κωφὸν πρόσωπον).

viii. *That old man is no fool, Severus. He rejected praetors, tribunes, lawyers and poets, and gave his daughter to an auctioneer. Money is better than rank or fame.*

The wealth of auctioneers was almost proverbial. In V. lvi. Martial advises a father to make his son an auctioneer rather than to devote him to one of the learned professions; 'artes discere vult pecuniosas? | fac discat citharoedus aut choraules; | si duri puer ingeni videtur, | praeconem facias vel architectum'. But the profession was not in good repute.

ix. *If you go to sleep in Pompey's theatre, how can you complain when Oceanus stirs you up?*

2. Cp. III. xcv. 10 'et sedeo qua te suscitat Oceanus'. In this passage *suscitat* bears a double meaning, (1) 'to wake up' and (2) 'to rouse from the seat which you have no right to occupy'. For Oceanus cp. V. xxiii. 4; xxvii. 4.

x. *My request for a small sum was refused by Domitian, but how kindly and graciously! Now Pallas whispers in my ear, 'Don't think he has refused you finally, because he has refused you once.'*

2. **ille**: i. e. Domitian.

4. **pudet.** The shame is felt for the smallness of the request which has been refused; cp. XI. lxviii 'parva rogas magnos; sed non dant haec quoque magni. | ut pudeat levius te, Matho, magna roga'. **pauca** is emphatic: 'if I had asked more, I should have had a better chance of success.' **Iovem** = Domitian.

7. **tribuit diademata.** Dio lxvii. 7 says Δομιτιανὸς τῷ Διήγιδι (= Degis, whom Martial calls 'accola iam nostrae ripae', V. iii. 1) διάδημα ἐπέθηκε καθάπερ ὡς ἀληθῶς κεκρατηκὼς καὶ βασιλέα τινὰ τοῖς Δακοῖς δοῦναι δυνάμενος.

8. **Capitolinas . . . vias**: a reference to Domitian's triumphs, when he would ascend and descend the road to the Capitol.

9. **conscia virgo**: Domitian's favourite goddess, Pallas. *conscia* = 'that shares the Emperor's (*nostri Tonantis*) secrets'.

11. **Gorgone.** The head of the Gorgon formed part of Minerva's breastplate. Cp. Verg. *Aen.* viii. 435 'aegidaque horriferam,

turbatae Palladis arma, | . . . ipsamque in pectore divae | Gorgona desecto vertentem lumina collo'.

xi. *How can I play the part of Pylades to you, if you do not play that of Orestes? Affection is to be measured by deeds, not words.*

Another complaint of the unfair treatment of humble friends. Cp. II. xliii.

6. **ingenua . . . gula**: 'my palate deserves, as much as yours, the treatment due to a free man and a gentleman.'

7. **Cadmea Tyros**: i.e. 'you wear purple'. Cadmus was the son of the Phoenician king Agenor.

pinguis Gallia: cp. I. liii. 4 'sic interpositus villo contaminat uncto | urbica Lingonicus Tyrianthina bardocucullus', and note.

8. **sagatus**: dressed in the *sagum*, a thick coarse cloak, especially worn by soldiers.

10. **ut ameris, ama.** Friedländer quotes Seneca *Epist.* I. ix. 6 'Hecaton ait: Ego tibi monstrabo amatorium sine medicamento, sine herba, sine ullius veneficae carmine. Si vis amari, ama'.

xiii. *On a statue of Julia, Domitian's niece.*

For Julia see VI. iii. 6 n.

1. In this line supply 'non putet' from the following line.

2. **Palladiae**: 'inspired by Pallas, the goddess of the arts.'

3. **non tacita . . . imagine.** The statue answers the questions of ll. 1, 2. The likeness is a speaking one.

4. **decor.** Another reading is *liquor*; the sense will then be that the statue is so lifelike that the blood seems to course through the veins.

5, 6. It seems that Julia was represented as Venus playing with the *cestos* or girdle, which she had taken from the neck of Cupid who stood at her side.

7–8. 'If Venus and Juno wore so graceful a girdle as your statue does, their enhanced beauty would win back their faithless lords, Mars and Jupiter.'

xiv. *You say that you can write good poems, Laberius; if you can, put them together in a book, and I will think something of you.*

xv. *On an ant embedded in amber.*

Cp. IV. xxxii; lix.

xvii. *You want to be called Cinna instead of Cinnamus. Your name should have been Furius, that on the same principle it might have been shortened to Fur.*

Cinnamus must have been a freedman who wished to obliterate all traces of his former servile condition by a change of name; this was a common enough practice.

xviii. *Saloninus in his death has left behind him that part of himself which he wished most to survive, I mean you, his friend, Priscus.*

For the sentiment cp. Hor. *Od.* I. iii. 8 'animae dimidium meae'. Priscus and Saloninus had been friends whose existence was so bound up together that they seemed to be one; as the Pythagoreans said, *φίλων σώματα μὲν δύο ψυχὴ δὲ μία.*

1. **sancta**: sc. *umbra*, which must be supplied from the following relative clause.

3. **Prisce**: Terentius Priscus, the friend to whom Martial dedicated Book XII.

xix. *You are my advocate in a lawsuit about three goats. Long and loudly you declaim about Cannae, Sulla, Marius. But, my friend, what about the goats?*

The Roman law-courts were notorious for the verbosity of the advocates. Eloquence was not restricted, as it is in modern times, by considerations of the relevancy to the issue of the arguments which were introduced. Appeals to the emotions, to the glories of Roman history, and even to the stories of mythology were the rule rather than the exception. But it appears from Pliny that a quicker and more business-like procedure was now being introduced, for he regrets the days of long speeches.

xx. *Though you ask me if there is anything you can do for me, you hum and haw so long, when I ask the loan of* 100,000 *sesterces, that I entreat you to have done and say 'No!'*

A quick answer is all that Martial asks; cp. VI. xxx. and VII. xliii. 3 'diligo praestantem; non odi, Cinna, negantem: | sed tu nec praestas nec cito, Cinna, negas'.

xxiv. *Charisianus wears a* toga *at the Saturnalia; the impudence of the fellow!*

At the Saturnalia the ceremonious *toga* was put off in favour of the lighter and more comfortable *synthesis* (see note on V. lxxix. 2); hence to wear a *toga* during the festival was as much a sign of impudence as not to wear it on an occasion when custom required it. Or possibly the sense may be that Charisianus was too poor to buy a *synthesis; lascivius* would then be ironical.

xxv. *Marcellinus, on your northern campaign be brave but cautious. Remember your duty to your father as well as to your Emperor.*

2. **Parrhasio**: see note on IV. xi. 3.

ursa: the northern constellation of the Great Bear.

8. 'You can be your father's soldier as well as your Emperor's'; i.e. 'your father desires that, though a soldier, you should escape death, if you can do so without dishonour, but the Emperor has

not the same personal feeling towards you, and desires only that you should do your duty as a soldier.'

xxvii. *Nepos, lay up money for your daughter, and don't keep all your old wine for her. Wine that is now new will be old enough by the time that she is old enough to drink it. Remember that, even though a father, you can enjoy life.*

Cp. XIII. cxxvi:

> unguentum heredi numquam nec vina relinquas.
> ille habeat nummos, haec tibi tota dato.

1. **proxima Florae**: cp. V. xxii. 3 'sed Tiburtinae sum proximus accola pilae, | que videt anticum rustica Flora Iovem'.
2. **Ficelias**: near Martial's estate at Nomentum.
3–4. Cp. Catullus lxi. 214 'sit suo similis patri | Mallio . . . et pudicitiam suo | matris indicet ore'.
7. **sit pia, si locuples**: 'though she is rich, let her show her affection by drinking new wine.' Some MSS. have 'sit pia, sit locuples, set (= *sed*) potet', and this makes equally good sense: 'let her be a good daughter, let her be rich, but let her drink new wine'.
8. The sense is 'let her drink wine that is new now but will grow old with her; don't leave her wine that is already old'.
9–10. 'The good Caecuban wine is not meant for childless old men only; even parents can drink it and be merry.'

xxviii. *An epitaph on Glaucias, the favourite young freedman of Atedius Melior.*

Statius also writes on the death of this boy, *Silv.* II. 1.
5. **iuncto Flaminiae.** The tombs of the Romans extended along both sides of the main roads leading out of the city; cp. Juv. i. 171 'quorum Flaminia tegitur cinis atque Latina'.
10. i. e. 'may your sympathy be rewarded by freedom from sorrow of your own!'

xxix. *On the same youth, Glaucias.*

1. **catastae**: the platform on which slaves were exposed for sale. Glaucias was a slave who had been born in Melior's household and not bought from the slave-dealers. The expression *avarae verna catastae* is careless; the meaning is that he was a *verna* or home-born slave (who would have nothing to do with a *catasta* at all), and not a slave bought from the dealer's platform. Cp. Statius *Silv.* II. i. 72:

> non te barbaricae versabat turbo catastae,
> nec mixtus Phariis venalis mercibus infans
> compositosque sales meditataque verba locutus
> quaesisti lascivus erum tardeque parasti.
> hic domus, hinc ortus.

5. **hoc**: this gift of freedom, of which at the age of thirteen he hardly realized the value (l. 3).
7. **inmodicis brevis est aetas**: cp. our proverb 'the good die young.'

xxx. *If you had been prompt to lend me those* 6,000 *sesterces, Paetus, I should have felt indebted to you for* 200,000. *But as you were so long in making up your mind, I now feel indebted to you for nothing; and nothing will you get.*

Cp. VI. xx.

xxxii. *What can surpass Otho's greatness in death? He slew himself that his country might have peace.*

Tacitus (*Hist.* ii. 47) represents Otho as saying: 'hunc animum, hanc virtutem vestram ultra periculis obicere nimis grande vitae meae pretium puto . . . ne plus quam semel certemus, penes me exemplum erit. . . . An ego tantum Romanae pubis, tot egregios exercitus sterni rursus et reipublicae eripi patiar?' Tacitus says of him (*Hist.* ii. 50): 'duobus facinoribus, altero flagitiosissimo (the murder of Galba), altero egregio (his self-inflicted death), tantundem apud posteros meruit bonae famae quantum malae'.
1. **Enyo**: = Bellona, goddess of war; cp. *Spect.* xxiv. 3 'ne te decipiat ratibus navalis Enyo'.
3. **damnavit**: 'decided against, rejected, disapproved'; cp. IX. xlviii. 3 'quis enim damnet sua vota libenter?'

xxxiv. *Give me kisses, Diadumenus. 'How many?' you say. As the sand of the seashore in number; for it is a poor number that can be counted.*

1. **pressa**: 'passionate.'
7. Cp. XI. vi. 14 'da nunc basia, sed Catulliana'. The reference is to Catullus v and vii.
arguto: connected in origin with *ἀργός* and *argilla*; it has, as the original meaning, 'bright, distinct'. Hence as applied to sound, it means 'sweet'; here 'sweet-voiced, melodious,' as in VIII. lxxiii. 7 'arguti Tibulli', Verg. *Ecl.* ix. 36 'argutos inter strepere anser olores.'

xxxv. *You demanded in court seven water-clocks for your speech, Caecilianus. But your speech is long and your throat dry. Drink, then—from the water-clock.*

The *clepsydra* was a water-clock by which the time of the advocate's speech was measured; for the duration of speeches was limited. We do not know for certain how long a *clepsydra* lasted; they seem to have been of various sizes; but in some cases it was agreed beforehand how many should be allotted to each speaker, in other cases the number was fixed by law. Cp. Pliny *Epist.* II. xi. 14, where he says 'I spoke for five *horae*', 'nam duodecim clepsydris quas spatiosissimas acceperam sunt additae quattuor'.

The point of this epigram is that by drinking out of the *clepsydra* itself, Caecilianus would not only quench his own thirst but also shorten the time allotted to his speech.

3. **tepentem**: because the court was so hot.

xxxviii. *At the age of only three years the son of the great advocate Regulus begins to appreciate his father's success. May Regulus live to hear his son, and his wife to hear them both!*

This son of Regulus was born in 87 or 88, and died while still a boy about 102 or 103 A.D. Pliny writes of the excessively ostentatious sorrow which his father displayed, *Epist.* IV. ii and vii; he slew the boy's pets at the funeral pyre, IV. ii; and further, IV. vii, Pliny says 'ipse vero nuper adhibito ingenti auditorio librum de vita eius recitavit, de vita pueri: recitavit tamen; eundem in exemplaria mille transcriptum per totam Italiam provinciasque dimisit: scripsit publice ut a decurionibus eligeretur vocalissimus aliquis ex ipsis, qui legeret eum populo: factum est'.

5. **centumque viri**: the court of the *centumviri*, held in the *Basilica Iulia* ('*Iulia tecta*', l. 6) in the Forum; it was mainly occupied with questions of *possessio* (titles to land, &c.).

xli. *To muffle up your throat when you recite is an admission that you can neither speak nor keep silence.*

Cp. III. xviii; IV. xli.

xlii. *On the baths of Claudius Etruscus the younger.*

Cp. Stat. *Silv.* I. v on the same subject. For Claudius Etruscus and his father see Index of Proper Names.

4. **fontes Aponi**: see note on I. lxi. 3.

rudes puellis: 'unacquainted with, strange to,' an almost unparalleled use of the word with the dative.

6. **Passeris**: the *aquae Passerianae* in Etruria.

7. **Phoebi**: the *aquae Apollinares* in Etruria.

8. **serenum**: a substantive = 'brightness'.

14. **siccos pinguis onyx**, &c. This is flatly contradicted by Statius (*Silv.* I. v. 35), who says 'maeret onyx longe queriturque exclusus ophites'. The explanation probably is that Martial's poem was written before that of Statius, who deliberately set himself to correct him in this particular.

14–18 describe a kind of Turkish bath; 14, 15 refer to the heated rooms, 16–18 to the cold douche, which was provided by water laid on from the famous aqueducts *Virgo* (cp. V. xx. 9) and *Marcia* (built by Q. Marcius Rex in 144 B.C.). Cp. Statius *Silv.* I. v. 26 'Marsasque nives et frigora ducens | Marcia'.

18. **cruda**: literally 'untouched', i.e. straight from the aqueduct, not heated first.

xliii. *While you are at Baiae, Castricus, I am at Nomentum, and am quite content to be there. I used to go any distance to*

waters that were recommended. Now I only ask to be idle and to be near Rome.

2. **nympha natatur**: 'you swim in the water.' For *nympha* = 'water' cp. VI. xlvii. 1 'nympha . . . quae fonte domestica puro | laberis'. For the passive *natatur* cp. IV. xxx. 3 'sacris piscibus hae natantur undae'.

xliv. *You set up to be a wit, Calliodorus, and think yourself amusing at the dinner-table; but if I say something not witty but true about you, no one will afterwards drink your health.*

Calliodorus had a bad reputation.

xlvi. *The charioteer flogs the team belonging to the blue faction, but yet it does not quicken its pace. The team is wise, for the Emperor hates the blues.*

Cp. XIV. lv:

> proficies nihil hoc, caedas licet usque, flagello,
> si tibi purpureo de grege currit equus.

1. **veneti**. The horses and drivers in the Circus were divided into four *factiones*, distinguished by colours, *russata* 'red', *alba* 'white', *prasina* 'green', and *veneta* 'blue'; Domitian added a gold and a purple colour (cp. XIV. lv quoted above), but the attempt to increase the number of the *factiones* was a failure. Martial here insinuates that the charioteer did not want to win, and therefore held his team in, because the blue faction to which it belonged was regarded with disfavour by Domitian; in XI. xxxiii. he asserts that the victories of the green faction were not due to the favour of Domitian, 'vicit nimirum non Nero (= Domitian), sed prasinus'.

2. **magnam rem . . . facit**: see note on I. xvii. 3.

xlvii. *Nymph of Stella's fountain, receive my sacrifice; and let me drink from thee again without harm.*

During Martial's illness, which is mentioned in VI. lviii, he had been forbidden to drink chilled water or wine (VI. lxxxvi. 1–2). This command he seems to have disobeyed (l. 6 'furtivam quod bibit, aeger, aquam'), and on his recovery he makes an offering to the spring in Stella's house, from which he had drunk. This spring with its surroundings is described in VII. l, and is mentioned again in XII. ii. 11–12 'laurigeros habitat facundus Stella penatis, | clarus Iantheae Stella sititor aquae'.

3. The nymph Egeria, the confederate of Numa, was honoured in the grove of Diana (Trivia) at Aricia.

5. **porca**. So Horace offers a kid to the *fons Bandusiae*, *Od.* III. xiii 'cras donaberis haedo'.

xlviii. *When you recite, Pomponius, it is not your eloquence that gains you applause, but your dinners.*

1. **grande sophos**: see note on I. iii. 7.

turba togata: the crowd of clients in the full-dress *toga*, who hope to earn an invitation to dinner by their applause. Cp. II. xxvii 'laudantem Selium cenae cum retia tendit' &c.

li. *I will pay you out, Lupercus, for my absence from your dinner-table. In future, however many times you ask me, I will—come.*

The suggestion is that Lupercus makes it a rule only to ask Martial to dinner when he is known to be already engaged; cp. II. lxxix. 1 'invitas tunc me cum scis, Nasica, vocasse. | excussatum habeas me rogo: ceno domi'.

4. **inquit.** Martial, as it were, turns to his reader and says '"What will you do?" asks Lupercus'. This, the harder reading, is more probable than *inquis*, which some MSS. have.

lii. *An epitaph on Pantagathus, a clever young barber-slave. 'May the earth lie lightly on him! But its lightness can never equal the lightness of his hand.'*

liii. *Andragoras died in the morning after he had spent the previous evening with us. He saw his doctor in his sleep, who finished him off.*

Cp. *Anthol. Gr.*, ed. Jacobs iii. 36:

Ἑρμογένη τὸν ἰατρὸν ἰδὼν Διόφαντος ἐν ὕπνῳ
οὐκ ἔτ' ἀνηγέρθη, καὶ περίαμμα φέρων.

lv. *Bathed in scent you laugh at us who use no scent. But, Coracinus, I prefer to smell of nothing rather than to smell even of good scent.*

Cp. VII. xli:

cosmicos esse tibi, Semproni Tucca, videris:
cosmica, Semproni, tam mala quam bona sunt.

2. **nido . . . alitis superbae.** We read in Pliny *N. H.* xii. 85 that there was a belief among the ancients that cinnamon and casia were gathered from the nests of birds, and especially from that of the phoenix (*ales superba*). Cp. IX. xi. 4 'quod nidos olet alitis superbae'.

3. **plumbea**: colloquial = 'inferior, worthless'. Cp. X. xlix. 5 'quisquam plumbea vina volt in auro?'

Nicerotiana: i. e. scents manufactured by Niceros, who is mentioned elsewhere by Martial as a merchant of perfumes. Cp. XII. lxv. 3 'et cogitarem mane quod darem munus, | utrumne Cosmi, Nicerotis an libram'.

5. Cp. II. xii. 4 'Postume, non bene olet qui bene semper olet'.

lvii. *You are bald, Phoebus, but imitate hair with paint; so when others need a barber, you only need a sponge.*

Cp. VI. lxxiv. 2 n.

lviii. *While you have been campaigning in Pannonia, Aulus, I have been at death's door. On my sick bed you were always in my thoughts. May my prayers be fulfilled by your return home in safety and with honour!*

For Aulus Pudens, Martial's centurion friend, see Index of Proper Names.

1. **Parrhasios . . . triones**: cp. IV. xi. 3 n. 'impia Parrhasia movisti bella sub ursa'.

2. **pigra**: 'torpid with the cold'; cp. Horace *Od.* I. xxii. 17 'pone me pigris ubi nulla campis | arbor aestiva recreatur aura'.

8. **vox ista**, 'those prayers I uttered on your behalf.'

10. Pudens seems to have attained primipilar rank (cp. I. xxxi; V. xlviii. and notes), but his hope of attaining equestrian rank was probably not fulfilled, as Martial never mentions that he had received it, and it is probable that he would have done so on some later occasion when he addresses his friend.

lix. *Baccara, if you wish to show off your innumerable frieze-coats, instead of praying for cold weather wear them even in the hot month of August. That would be a less affected way out of the difficulty, and it would be kinder to us, who would not then be compelled to envy you.*

5, 6. When it is cold, the smallest wind will blow our thread-bare cloaks from our shoulders, so that we should envy you in your thick frieze-coat, but in August, when we do not feel cold, you would be able still to show off your coat, and we should not feel so cold as to be distracted with envy.

lx. *All Rome reads and praises my poems, but that does not please me so much as the envy I have inspired in one breast.*

lxi. *A conversation between the poet and Faustinus.*

'An author, if his works are to live, must not only show cleverness but also have genius.'

Martial is supposed to speak ll. 1, 2, and 5, Faustinus the remaining lines.

1. **rem factam habet**: see note on I. xxvii. 4.

3, 4. i. e. 'may the Usipetes and all other rebels have just such a short-lived notoriety as will belong to the work of Pompullus!'

7, 8. Cp. XIII. i. 1 'ne toga cordylis et paenula desit olivis | aut inopem metuat sordida blatta famem, | perdite Niliacas, Musae, mea damna, papyros'; III. ii. 3 'ne nigram cito raptus in culinam | cordylas madida tegas papyro | vel turis piperisve sis cucullus'; Hor. *Epist.* I. xx. 12 'tineas pasces taciturus inertes.'

10. **genium**: i. 'tutelary genius', ii. as here, 'genius, talent', almost = *ingenium*.

lxii. *Salanus has lost his only son. Poor man! whose victim will he be?*

By the loss of his only son Salanus becomes an *orbus*, the victim of his legacy-hunting friends, who will at once gather round him like vultures round a carcase. For legacy-hunting *captatio* see Introd., pp. xvii, xviii.

lxiii. *Gifts are not always a sign of affection, Marianus. That fellow is more likely to mourn your death, if you leave him nothing.*

5. Cp. IV. lvi. 5 'sic avidis fallax indulget piscibus hamus, | callida sic stultas decipit esca feras'.

lxv. *You complain of the length of my epigrams in hexameters, Tucca. I have not offended against the laws of poetry. Let us make a compact; if I write long epigrams, you shall be free to pass them over.*

The previous epigram (lxiv) consists of thirty-two hexameters, and may be taken as the cause of Tucca's complaint.

lxx. *Cotta has reached the age of sixty-two without experience of the sick bed. I prefer not to count my illnesses as part of my life at all. Life is not life without health.*

3. **calentis**: 'fevered.'

5. **ostendit digitum, sed inpudicum**: cp. II. xxviii. 1 'rideto... et digitum porrigito medium'; Juv. x. 51 'ridebat curas necnon et gaudia vulgi, | interdum et lacrimas, cum Fortunae ipse minaci | mandaret laqueum mediumque ostenderet unguem'. The middle finger was the finger of insult ('digitus infamis' Pers. II. 33).

6. **Alconti Dasioque Symmachoque**: physicians.

11. **infantes sumus et senes videmur.** The sense is 'Take away from my life the days I have spent in ill-health and I shall seem hardly older than a child, though I look like an old man.'

lxxii. *A well-known thief entered a garden to plunder it, but finding nothing but a statue of Priapus, preferred to take that rather than to depart empty-handed.*

lxxiv. *That fellow with three hairs and anointed head is deceiving us by using a tooth-pick; he has no teeth.*

1. **medio ... imus ... lecto**: for the position of guests at table see *Dictionary of Antiquities*.

2. **semitatus**: 'with paths of ointment traced across his head' (*semita*). Friedländer quotes Turnebus Advers. xxvi. 27 'cum in capite tamquam sulcos duxisset unguenti lituris et veluti vias secuisset, semitatus dixit; quae est antiquorum librorum scriptura'; and compares the formation of the word *perticatus* from *pertica* (V. xii. 1). The conjecture *semitactus* is not satisfactory, because the suggestion is that the fellow in question had used ointment liberally to conceal his lack of hair as in VI. lvii. 1 'mentiris fictos unguento, Phoebe, capillos | et tegitur pictis sordida calva comis'. But this objection would not apply to Bücheler's conjecture *semitectus*.

3. **lentiscis**: used as tooth-picks; cp. XIV. xxii 'lentiscum melius; sed si tibi frondea cuspis | defuerit, dentes pinna levare potest'.

lxxv. *You send me, Pontia, what you call mouthfuls from your table. I will neither eat them myself nor send them on to any one else.*

Pontia was notorious as a poisoner; cp. Juv. vi. 638 'sed clamat Pontia "feci, | confiteor, puerisque meis aconita paravi"'. The Scholiast on Juvenal says she was the daughter of Publius Petronius, who was condemned for conspiring against Nero, and that she was convicted of poisoning her sons and committed suicide.

lxxvi. *An epitaph on Cornelius Fuscus, prefect of the praetorians under Domitian, who fell in the war with the Dacians* 86–88 A. D. *and was buried in the country which he conquered.*

For Fuscus see Index of Proper Names and cp. Juv. iv. 111 'et qui vulturibus servabat viscera Dacis | Fuscus marmorea meditatus proelia villa' and Tac. *Hist.* ii. 86.

1. **Martisque togati**: i. e. the emperor at Rome. The emperor might easily be described as Mars, the patron deity of Rome. **togati**: while living as a civilian at Rome.

2. **castra**: the camp of the praetorians at Rome.

6. **famulum nemus**: the forest in Dacia, where he was buried.

lxxvii. *You are poor, young and strong, Afer. Why then do you make yourself ridiculous by being carried in a litter by six men? Even when dead you are too poor to deserve the usual six bearers to carry your bier.*

1. **Iros**: the beggar in the *Odyssey*, cp. V. xxxix. 9 'Iro pauperior'.

2. **Parthenopaeus**: son of Meleager and Atalante, one of the Seven against Thebes, 'inclutus armis Parthenopaeus' (Verg. *Aen.* vi. 480). For his youth cp. Aesch. *Septem* 533 ἀνδρόπαις ἀνήρ. | στείχει δ' ἴουλος ἄρτι διὰ παρηίδων, | ὥρας φυούσης, ταρφὺς ἀντέλλουσα θριξ.

3. **Artemidorus**: victor in the first Capitoline contest in 86 A.D.

5. **traduceris**: the metaphorical use of this word 'to exhibit by way of caricature' is possibly derived from the custom of including prisoners in the triumphal procession of a Roman general and leading them through the streets of Rome. Cp. Juv. viii. 16 'si tenerum attritus Catinensi pumice lumbum | squalentis traducit avos'.

7, 8. 'You, a strong fellow, carried in your litter, remind us of a giant and a dwarf mule, or of a tiny African driving a huge elephant.' Atlas is the name of a real giant here, not of a dwarf, as some take it after Juv. viii. 32 'nanum cuiusdam Atlanta vocamus'.

7. **compare**: 'with his mule to match'; *compare* is ironical, because they are really anything but a match for each other.

8. **similem**: 'like in colour', as in XII. xxxi. 6 'quaeque gerit similes candida turris aves'.

10. **hexaphoro**: see note on II. lxxxi. 'Even when dead you ought not to be carried to your funeral by six bearers, but like the poorest by four only,' cp. VIII. lxxv. 9 'quattuor inscripti portabant vile cadaver, | accipit infelix qualia mille rogus'.

lxxviii. *A well-known drunkard was already blind of one eye and half-blind of the other. His doctor told him to beware of drinking or he would become totally blind. But he preferred to drink himself blind.*

6. **deunces**: i. e. nearly three times as much as the ordinary draught of a *triens*, which contained 4 cyathi, one third of a sextarius.

lxxix. *If good luck does not make you happy, take care Fortune does not hear of it, or she will reverse your luck as a reward for your ingratitude.*

lxxx. *Egypt proudly sent a present of winter roses to the Emperor at Rome, but found herself surpassed by Italy in the beauty of winter flowers. So now Egypt may take roses from us, while she sends us corn.*

1. **nova**: 'new, unheard of.'

10. **tuas messes**: Egypt and Africa supplied by far the larger portion of the corn imported to Rome.

lxxxii. *A stranger recently inspected me all over and expressed surprise that so good a poet had so poor a cloak. Don't allow such a thing to happen again, Rufus, but send me a good cloak.*

6. **aurem qui modo non habet Batavam**: i. e. any one who is not a barbarian pure and simple.

lxxxiii. *Claudius Etruscus and his father owe you a debt of gratitude, Domitian, for your leniency. Thanks to you the son enjoys the fame of accompanying his father into exile and of returning with him.*

For Claudius Etruscus see Index of Proper Names. The father in his old age offended Domitian and was banished from the city to Campania, where he resided as 'hospes, non exul' (Statius *Silv.* III. 3. 164), until through the mediation of his son he was recalled after a short time by the Emperor. Statius (*Silv.* III. 3. 156) gives the following account of his banishment:

> tu (seu tarda situ rebusque exhausta senectus
> erravit, seu blanda diu Fortuna regressum
> maluit) attonitum et venturi fulminis ictus
> horrentem tonitru tantum lenique procella
> contentus monuisse senem.

1, 2. 'Father and son together owe you as much gratitude as the father owes the son.'

6. **utetur toto fulmine**: 'Jupiter will rarely put forward the whole force of his power to punish.'

7. **muneris tui** is the predicate. 'Etruscus bears witness that both of these circumstances are due to your generosity.'

lxxxiv. *Philippus is carried in a litter of eight, though he is* corpore sano. *But if you credit him with a* mens sana, *Avitus, you yourself are mad.*

lxxxv. *Alas that you, Camonius Rufus, are dead in Cappadocia and cannot read my sixth book of poems as you did the others, which you so fully appreciated!*

In Book IX Martial has two epigrams (lxxiv, lxxvi) referring to a portrait of Camonius Rufus as a boy.

6. **Aemilia.** The region between Ariminum and Placentia is called Aemilia from the Via Aemilia, which joined those two towns.

8. **Alphei praemia quinta.** According to IX. lxxvi. 3 'creverat hic vultus bis denis fortior annis,' the youth died at the age of twenty. Hence the Olympiad here must mean a period of four years, although elsewhere in Martial it is used to denote a period of five years = *lustrum* (see IV. xlv. 3 n.). We might possibly, however, regard the first of the five Olympiads as the point of time at which Rufus' life began, and the fifth as the point of time at which he died; then between the first and fifth Olympiad we should get four periods only of five years. Perhaps the true reading may be *quarta*, as the reading *quanta* in some MSS. suggests.

lxxxvi. *When will my doctor allow me to touch an iced drink again? Grant me that, and my enemies may have all the gold in the world, with hot drinks into the bargain.*

During his illness (VI. lviii) Martial had been forbidden to drink iced drinks, but had disregarded the prohibition (VI. xlvii).

1. **dominae**: Violentilla, the wife of L. Arruntius Stella, from whose fountain Martial had drunk cold water against the doctor's orders; cp. VI. xlvii. 1 'nympha, mei Stellae quae fonte domestica puro | laberis et domini gemmea tecta subis', &c.

5. **Libycas messis**: the harvests of Africa, which supplied Rome with large quantities of corn.

6. **caldam**: 'mulled wine', a mixture of wine and hot water, of which the Romans were very fond.

lxxxvii. *May you and your brother gods, Domitian, grant to yourself all that you deserve, and to me all that I want, if I have deserved it!*

lxxxviii. *I called you by your name, Caecilianus, and forgot to greet you as* dominus. *But such a liberty has cost me my* 100 quadrantes.

Cp. I. cxii, II. lxviii. 1–4.

Clients addressed their patrons as *dominus*, but because Martial had omitted to do so, Caecilianus refused to regard him any longer as a client, or to pay him his daily *sportula* of a hundred *quadrantes*.

4. **centum quadrantes**: cp. I. lix. 1 n.

xcii. *Look out, Annianus; that serpent on the bowl means poison in the wine.*

The serpent on the bowl is so life-like that its poison is to be feared; at the same time the wine in the bowl is Vatican, one of the inferior wines which Martial often calls poisonous. Skilful work of this kind is depicted also in III. xxxv 'artis Phidiacae toreuma clarum | pisces aspicis: adde aquam, natabunt,' and III. xl 'inserta phialae Mentoris manu ducta | lacerta vivit et timetur argentum'.

2. **Myronos**: for Myron see note on IV. xxxix. 2.

xciv. *Calpetianus always has his dinner served on the most expensive plate, wherever he dines, in Rome or in the country, indoors or out of doors. 'I suppose he has no other', you say. None of his own.*

Calpetianus has borrowed the plate; if it were his own, he would use it more sparingly and more carefully; but his frequent use of it is itself a proof that it is not his own.

INDEX OF PROPER NAMES

Apollinaris. Domitius Apollinaris, a critic, in whose judgment and fairness Martial placed the greatest confidence ('nil exactius eruditiusque est, | sed nec candidius benigniusque', IV. lxxxvi. 4; cp. also VII. xxvi). He owned a villa at Formiae, which his business engagements at Rome rarely allowed him to enjoy (X. xxx. 28 'o ianitores vilicique felices! | dominis parantur ista, serviunt vobis'). He is mentioned by Pliny, *Epist.* IX. xiii. 13 as *consul designatus* in the year 97 A. D.

Avitus. Stertinius Avitus, who, according to the *Epistula* of lib. IX, wished to place a bust of Martial in his library, was consul in 92 A. D. Martial speaks of him as *clarissimum virum*, i. e. as senator, for this appellation was already coming into use as the courtesy title of a senator at the end of the first century.

Burrus: the son of Parthenius, the chamberlain of Domitian. He is therefore naturally celebrated in Martial's verse, being the son of a powerful patron. His fifth birthday is the subject of IV. xlv. He is again mentioned as a child in V. vi. 6.

Decianus, a friend and fellow-countryman of Martial from Emerita (I. lxi. 10). That he was a literary man of some sort may be inferred from the context of I. lxi. 10. He was a Stoic of moderate views; 'magni Thraseae consummatique Catonis | dogmata sic sequeris salvos ut esse velis', I. viii. 1–2. Martial speaks highly of his personal character; 'si quis erit magnae subnixus robore mentis: | dispeream si non hic Decianus erit,' I. xxxix. 7 and *passim*. His name does not occur again after II. v.

Etruscus. Claudius Etruscus, father and son. The father arrived in Rome from Smyrna as a slave. He became attached to the household of the Emperor Tiberius, by whom he was early emancipated. He made up for the baseness of his birth by marriage with a lady of high position at Rome; 'sic quicquid patrio cessatum a sanguine, mater (i. e. mother of the younger Etruscus) reddidit' (Stat. *Silv.* III. iii. 119). He rose to high position, and probably succeeded Pallas under Nero, 56 A. D., in the important post *a rationibus*. Under Domitian he once fell into disgrace, and endured a short and honourable banishment; returning subsequently to Rome, he died in 93, after nearly attaining the age of ninety. His career is noteworthy, not only for his rise to power from an insignificant beginning, but also for the unusual success with which he accommodated himself to his changing masters. He saw the reigns of ten emperors; 'tu totiens mutata

ducum iuga rite tulisti | integer, inque omni felix tua cumba profundo' (Stat. *Silv.* III. iii. 83).

His son, the younger Claudius Etruscus, accompanied his father into banishment, and helped to reconcile Domitian to him (Martial VI. lxxxiii). Both Martial (VII. xl) and Statius (*Silv.* III. iii.) addressed consolations to him on the death of his father, and wrote in praise of baths which he built (VI. xlii and *Silv.* I. v).

Euphemus: a freedman of Domitian's court, whose duties were to superintend his master's table; 'temperat ambrosias cum tua cura dapes', IV. viii. 8. Martial asks him to introduce his poems to the Emperor at the proper moment of the evening's entertainment (IV. viii).

Faustinus: a well-to-do friend and patron of Martial, who often addresses poems to him and invites his criticism. He seems to have owned many villas and to have lived a busy life at Rome, but nothing is known of him outside Martial's epigrams.

Festus: a friend of the Emperor, who after suffering from a disease of the face, killed himself (I. lxxviii). He may perhaps be identified with Valerius Festus, a distinguished public servant under Vespasian; Tacitus says that he was 'sumptuosae adolescentiae neque modica cupiens' (*Hist.* iv. 49). He was guilty of the murder of Piso, the proconsul of Africa, at the end of 69 A. D. (Ibid.)

Flaccus: a friend of Martial, whose name constantly recurs in the epigrams, but who is not otherwise known.

Fronto: a distinguished pleader and soldier, 'clarum militiae, Fronto, togaeque decus,' I. lv. 2. He is identified by Mommsen (index to his edition of Pliny's letters) with Ti. Catius Fronto, consul in 96, who is mentioned by Pliny several times as a pleader.

Fuscus: Cornelius Fuscus, prefect of the praetorians under Domitian, 'credita cui summi castra fuere ducis,' VI. lxxvi. 2. He was defeated and killed as chief commander in the Dacian war of 86–88; cp. VI. lxxvi and Juv. iv. 111 'et qui vulturibus servabat viscera Dacis | Fuscus marmorea meditatus proelia villa'. Tacitus speaks of him as 'vigens aetate, claris natalibus' (*Hist.* ii. 86) in 69 A. D.; as a supporter of Vespasian 'acerrimam bello facem praetulit: non tam praemiis periculorum quam ipsis periculis laetus pro certis et olim partis nova ambigua ancipitia malebat'. Under Vespasian he was also in command of the fleet at Ravenna.

Fuscus, addressed in I. liv, is perhaps the same as the lawyer of VII. xxviii. 5 'sic fora mirentur, sic te Palatia laudent, | excolat et geminas plurima palma fores'. He is not to be confounded with Cornelius Fuscus.

Ianthis: *v. sub* Violentilla.

Latinus: the celebrated actor of mimes ('derisorem Latinum', I. iv. 5), for whose portrait Martial has written an inscription (IX. xxviii), 'dulce decus scaenae, ludorum fama, Latinus | ille ego sum, plausus deliciaeque tuae, | qui spectatorem potui fecisse Catonem, | solvere qui Curios Fabriciosque graves.' He was

a favourite of Domitian, and was feared also as an informer (Juv. i. 36).

Licinianus: a fellow-countryman of Martial, 'vir Celtiberis non tacende gentibus | nostraeque laus Hispaniae,' I. xlix. 1. Like Martial, he came from Bilbilis; 'te, Liciniane, gloriabitur nostra | nec me tacebit Bilbilis,' I. lxi. 11. He was probably a lawyer (I. xlix. 35–36) and may perhaps be identified with the Lucius of IV. lv (where see notes).

Lucan. M. Annaeus Lucanus, the poet, author of the *Pharsalia*, whom Martial puts second only to Virgil, 'Latiae plectra secunda lyrae' (VII. xxiii. 2). He was the nephew of the philosopher Seneca. He fell into disfavour with Nero, who was jealous of his literary reputation, and at the same time disapproved of the republican tendency of his great poem. Subsequently he joined the conspiracy of Piso, and after its failure was forced to put himself to death in 65, at the age of twenty-six. His widow, Polla Argentaria, showed great fidelity and devotion to him, even after his death (VII. xxi, xxii, xxiii). He was one of the great men who arose from the provinces at this time; 'duosque Senecas unicumque Lucanum | facunda loquitur Corduba' (I. lxi. 7).

Lucanus. Cn. Domitius Curvius Lucanus was the brother of Cn. Domitius Tullus and the father of Domitia Lucilla, the grandmother of Marcus Aurelius. The two brothers rivalled Castor and Pollux in fraternal affection (I. xxxvi, V. xxviii. 3). Lucanus, after a distinguished career under Vespasian and Domitian, died before his brother; 'quod semper superos invito fratre rogasti, | hoc, Lucane, tibi contigit, ante mori,' IX. li. 1.

Macer is more than one praised by Martial for his *probitas* (V. xxviii. 5, X. lxxviii). He was *curator Appiae viae*, and might be tempted, Martial says, to neglect his own work in order to read the poet's epigrams (X. xviii. 6). Afterwards he became *legatus Aug. propr.* of Dalmatia (X. lxxviii, 'ibis litoreas, Macer, Salonas, | ibit rara fides amorque recti | et quae, cum comitem trahit pudorem, | semper pauperior redit potestas').

Marcella: a Spanish lady, who, like Martial, lived at Bilbilis, was a patroness of the poet, and gave him a small estate in his native place when he returned to Spain (XII. xxxi). Her wit was such, Martial says, that she might never have been a provincial in origin, but might have equalled, or surpassed, the best of the Roman ladies (XII. xxi). Arguing from the fact that Martial speaks of her as *domina* (XII. xxxi. 7), some have actually supposed that she was Martial's wife; but though a wife was often called *domina*, the word was also used as a title of respect in addressing a lady, and Martial's tone in these epigrams certainly suggests that he was addressing a patroness, not a wife.

Marcellinus: son of a friend of Martial (perhaps Faustinus), 'boni suboles sincera parentis,' VI. xxv. 1. He served in the Sarmatic war (VI. xxv. 2, VII. lxxx) as well as in the Caucasus (IX. xlv). Martial celebrates his father's birthday in III. vi.

Martialis. Julius Martialis, one of Martial's most intimate

friends, 'O mihi post nullos, Iuli, memorande sodales, | si quid longa fides canaque iura valent,' I. xv. 1. Their friendship endured all the years which Martial spent at Rome, 'triginta mihi quattuorque messes | tecum, si memini, fuere, Iuli,' XII. xxxiv. 1. He had a small house on the Janiculum and a library in it; Martial has epigrams celebrating both, IV. lxiv and VII. xvii.

Melior. Atedius Melior, *nitidus Melior*, as Martial calls him (IV. liv. 7 'divitior Crispo, Thrasea constantior ipso, | lautior et nitido sis Meliore licet'). Martial praises him for his devotion to the memory of his friend Blaesus (VIII. xxxviii), and both Martial (VI. xxviii, xxix) and Statius (*Silv.* II. i) write to console him for the loss of his favourite freedman, Glaucias.

Nepos: a friend of Martial and one of his select party of six guests in X. xlviii. 5 'Stella, Nepos, Cani, Cerialis, Flacce, venitis?' He was the possessor of some fine wine, which Martial delicately hints that he would like to taste, suggesting that he might lay down other wine of a less age to await his daughter's coming of age (VI. xxvii).

Nigrina: the wife of Antistius Rusticus, 'inter Latias gloria prima nurus,' IV. lxxv. 2. Martial compares her with Evadne and Alcestis for her devotion to her husband; she seems to have put her whole fortune at his disposal. In IX. xxx there is a pathetic picture of her devoted grief for her husband, who died abroad in Cappadocia. She stands out in bold contrast to the majority of the women mentioned by Martial.

Norbanus. L. Appius Norbanus Maximus by his prompt action repressed the revolt of Saturninus in Raetia against Domitian (A. D. 88). While still on campaign he had time to listen to Martial's poems, and the poet sent him a copy of all he had written during his friend's six years' absence (IX. lxxxiv). Cp. IV. xi.

Ovidius. Quintus Ovidius, friend of Martial and his neighbour at Nomentum (cp. I. cv), perhaps a client of Seneca. Martial praises his devotion to his friends on two occasions; he accompanied his friend, Caesonius Maximus, when he was banished by Nero to Sicily, thus surpassing even Pylades (VII. xliv, xlv); and as an old man he sacrificed his personal comfort to accompany a friend to Britain (X. xliv).

Parthenius: a favourite freedman of Domitian, and afterwards his chamberlain. With Entellus and Stephanus he played a leading part in the assassination of Domitian and the elevation of Nerva to the throne. Under Nerva he at first retained his power at court, but it was not long before the Emperor was compelled against his will to order his execution (97 A. D.). He was a patron of Martial, and presented him with a famous toga, of which Martial twice writes (VIII. xxviii, IX. xlix). He appears also himself to have dabbled in poetry; cp. XI. i. 6 'libros non legit ille sed libellos; nec Musis vacat, aut suis vacaret,' and V. vi. 1, 2.

Pedo. Albinovanus Pedo, a poet of the Augustan age, author

of a Theseid and an epic on contemporary history, *sidereus Pedo* (Ovid, *Pont.* IV. xvi. 6). Martial wishes to place himself on a level with him; 'sit locus et nostris aliqua tibi parte libellis, | qua Pedo, qua Marsus quaque Catullus erit,' V. v. 6. He served as a commander of cavalry under Germanicus on the Rhine, 15 A. D.

Polla. Polla Argentaria, widow of the poet Lucan (VII. xxi and *v. sub* Lucan) and patroness of Martial, for he calls her *regina* (X. lxiv. 1).

Priscus. Terentius Priscus, a friend and fellow-countryman of Martial. He returned to Spain in December, 101, after a six years' absence in Rome, and was welcomed by Martial in the twelfth book, which is dedicated to him. Martial calls him his Maecenas, and says of him, 'tu facis ingenium, tu, si quid posse videmur; | tu das ingenuae ius mihi pigritiae,' (XII. iii. 5). In XII. xiv Martial warns him of the dangers of riding to hounds, and urges him to indulge in the safer sport of hunting the wild boar on foot.

Proculus: a friend of Martial, to whom he sends his first book (I. lxx), and whose recovery from a serious illness he celebrates in XI. xxxvi ('Gaius hanc lucem gemma mihi Iulius alba | signat, io, votis redditus ecce meis').

Pudens. Aulus Pudens, a centurion and a great friend of Martial. From a comparison of I. xxxi and V. xlviii it appears likely that he had risen to the primipilate by 89 A. D. In VI. lviii. 10 Martial expresses a hope that he will be raised to the equestrian order, but, as no mention is made of his receiving such an honour, Martial's hope was probably disappointed. He came from Sassina, married Claudia Peregrina, and served a long time in Pannonia (VI. lviii).

Quintianus appears as a rich friend and patron of Martial, who justifies himself for not sending a present at the Saturnalia; 'quotiens amico diviti nihil donat, | o Quintiane, liberalis est pauper,' V. xviii. 9. Martial appeals to him to protect his poems from the plagiarist (I. lii).

Quintilianus: the great writer on rhetoric, one of the band of Spaniards who became distinguished in literature at Rome under the Empire, 'gloria Romanae . . . togae,' II. xc. 2. He was born at Calgurris in Spain about 35 A. D., and came to Rome with Galba. Domitian entrusted to him the education of his grand-nephews. He was the first to hold the professorial chair of rhetoric which Vespasian founded at Rome. He attained great influence and great riches (cp. Juv. vii. 188 'unde igitur tot Quintilianus habet saltus?'). He unsuccessfully urged Martial to take to some definite profession and seek wealth (II. xc).

Regulus. Of M. Aquilius Regulus we have two portraits taken from different points of view. Martial, as his client, has nothing bad to say of him; he praises him both as an advocate and as a man; 'cum tibi sit sophiae par fama et cura deorum, | ingenio pietas nec minor ipsa suo', I. cxi. 1. He was, at any rate, a successful pleader and a rich man, as his numerous estates prove

(VII. xxxi. 9–11). Pliny's account is less partial; it is true that he approves of him, because, as an orator, he followed the old-fashioned rules of speaking instead of imitating more modern examples (*Epist.* VI. ii); but he was an informer, who had reason for being alarmed about his personal safety on the death of Domitian; he was an inveterate legacy-hunter (*Epist.* II. xx); and his extravagant mourning for his son aroused Pliny's contempt (*Epist.* IV. ii); 'est enim locuples, factiosus, curatur a multis, timetur a pluribus, quod plerumque fortius amore est' (*Epist.* I. v. 15). Martial congratulates him on a fortunate escape from death (I. xii, lxxxii).

Rufus. Camonius Rufus was a friend of Martial. He came from Bononia and died in Cappadocia at the early age of twenty (VI. lxxxv. 7, 8, IX. lxxvi. 3 'creverat hic vultus bis denis fortior annis'). His father had his portrait painted as he was when a child, because he could not bear to see him represented as the youth he was when he died (IX. lxxiv, lxxvi).

Rufus. Canius Rufus, the poet of Gades; 'gaudent iocosae Canio suo Gades,' I. lxi. 9. As an author he was very versatile, and could write history, tragedy, or anything (III. xx. 1–9). He was of a cheerful turn of mind; 'vis scire quid agat Canius tuus? Ridet,' III. xx. 21; and an excellent companion, so that, though Ulysses evaded the Sirens, Martial would be surprised, 'illud mirarer, | si fabulantem Canium reliquisset,' III. lxiv. 5. He is one of Martial's selected six guests in X. xlviii. 5. He married the accomplished Theophila (VII. lxix).

Seneca. L. Annaeus Seneca, the famous philosopher. He was a Spaniard from Corduba; 'duosque Senecas unicumque Lucanum | facunda loquitur Corduba,' I. lxi. 7. Under Claudius he was exiled from Rome, but was recalled by Agrippina to be tutor of Nero. During the *quinquennium Neronis* he was, with Burrus, Nero's chief adviser, and to these two is largely due the credit of the good government of the first five years of Nero's reign. Seneca's wealth became proverbial. He was involved in the conspiracy of Piso in 65, and on its failure was compelled to put himself to death.

Severus: the younger son of the poet Silius Italicus, perhaps also a poet (VIII. lxvi). He died early (cp. Pliny *Epist.* III. vii. 2 '(Silius Italicus) minorem ex liberis duobus amisit, sed maiorem melioremque florentem atque etiam consularem reliquit'), and Martial laments his death, 'festinata . . . fata Severi' IX. lxxxvi. 1. Martial sets a high value on his literary criticism in V. lxx. 10–13.

Sixtus seems to have held the office *a studiis* to Domitian and to have been his librarian as well; cp. V. v. 1 'Sexte, Palatinae cultor facunde Minervae, | ingenio frueris qui propiore dei'. V. xxxviii is also perhaps addressed to him.

Silius. Silius Italicus, the poet, author of the epic *Punica*, for whom Martial expected everlasting fame ('perpetui Sili', VI. lxiv. 10), while Pliny says of him, 'scribebat carmina maiore cura quam ingenio' (*Epist.* III. vii. 5). He was a devoted admirer and

imitator of Virgil, 'cuius natalem religiosius quam suam celebrabat, Neapoli maxime, ubi monimentum eius adire ut templum solebat' (Pliny, *Epist.* III. vii. 8). Martial even compares him with Virgil; 'Silius et vatem, non minor ipse, colit,' XI. l. 4. He did not devote himself to poetry till late in life; he was also an orator, and after being consul in 68, and subsequently proconsul of Asia, 'emeritos Musis et Phoebo tradidit annos,' VII. lxiii. 11. He suffered from an incurable tumour, and eventually, at the age of seventy-five, put an end to his life by voluntary starvation (Pliny, *Epist.* III. vii).

Stella. L. Arruntius Stella, of Patavium, a great patron both of Martial and of Statius. He was himself a poet; 'multas in digitis, plures in carmine gemmas | invenies,' V. xi. 3; Martial compares his poem on a dove to the 'Passer' of Catullus; 'tanto Stella meus tuo Catullo | quanto passere maior est columba,' I. vii. 4. He married Violentilla, was *consul suffectus* in 101, and gave a great show in honour of the end of the Sarmatic war (VIII. lxxviii).

Symmachus: a doctor well known at Rome in Martial's time, VI. lxx. 6. Martial ridicules him because he took numbers of his pupils with him to visit his patients (V. ix).

Tryphon: Martial's publisher (IV. lxxii. 2, XIII. iii. 4) and Quintilian's.

Tullus. Cn. Domitius Tullus was the brother of Cn. Domitius Lucanus (*v. sub* Lucanus). He was the adopted father of Domitia Lucilla and had a distinguished career under Vespasian and Domitian.

Varro: a poet, 'Sophocleo non infitiande cothurno,' V. xxx. 1; not otherwise known.

Venuleius. Perhaps L. Venuleius Montanus Apronianus, consul in 92. He was a patron of Martial and a busy man; 'immemor et paulum curarum operumque suorum | non tetrica nugas exigat aure meas,' IV. lxxxii. 3.

Violentilla: wife of Stella, whom Martial celebrates under the name of Ianthis (*viola* = ἴον), 'pulcherrima forma Italidum' (Stat. *Silv.* I. ii. 273). Both Martial (VI. xxi) and Statius (*Silv.* I. ii) celebrate her marriage with Stella.

Zoilus: a fictitious name under which Martial satirizes the rich and vulgar upstart of his day. Zoilus pretends sickness in order to display his purple bed-clothes to his friends (II. xvi); wears rings large and heavy enough to remind him of the fetters which he wore as a slave (III. xxix, XI. xxxvii); he changes his dress eleven times at one dinner (V. lxxix); he provides at a dinner-party better fare for himself than for his guests, and falls into a drunken sleep and snores, while his guests sit in silence till he awakes (III. lxxxii).

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